Blythe, David G.

Drawer 19a

ARTISTS - B

Artists of Abraham Lincoln portraits

David Gilmour Blythe

Excerpts from newspapers and other sources

From the files of the

Lincoln Financial Foundation Collection

BLYTHE, DAVID GILMOUR (1815–1865). Portrait and genre painter, sculptor and carver, panoramist, illustrator, and poet. Blythe was born May 9, 1815, near East Liverpool (Ohio) and was apprenticed to a Pittsburgh (Pa.) wood carver 1832–35. He worked as a carpenter and house painter at Pittsburgh 1835–36, but in the latter year went to New Orleans. From 1837 to 1840 Blythe served in the U. S. Navy as a ship's carpenter, cruising to Boston and the West Indies, etc. On his release from the Navy, he became an itinerant portrait painter in western Pennsylvania and eastern Ohio (1841–45), settled at Uniontown (Pa.) 1846–51, and toured with a panorama to Cumberland and Baltimore (Md.), Pittsburgh (Pa.), and Cincinnati and East Liverpool (Ohio). While in Uniontown he carved a statue of Lafayette for the County Courthouse. From 1852 to 1855 he continued to paint portraits in western Pennsylvania, and in 1853 he visited Indiana. His last years, from 1855 to 1865, were spent in Pittsburgh. He died May 15, 1865, in the Passavant Hospital, Pittsburgh, and was buried at East Liverpool (Ohio). ¶ Miller, *The Life and Work of David G. Blythe*, with checklist and 21 repros.; Abraham, "David G. Blythe"; O'Connor, "David G. Blythe"; Rutledge, PA; Cincinnati *Daily Gazette*, Feb. 26, 1852 (courtesy J. Earl Arrington). Represented at Carnegie Institute, Rochester Museum, Brooklyn Museum, and National Baseball Museum, Cooperstown (N.Y.). Special exhibitions at Carnegie Institute (1932–33) and Whitney Museum (1936).

From The New York Historical Society's Dictionary of Artists In America, 1564-1860 by Groce and Wallace.

P. S. Thompson
Pittsburgh Pa.
Union Trust Bldg.

"BLAIR FAMILY" Painting by David G. Blythe

In this painting the artist utilized the celebrated incident of Abraham Lincoln's revocation of General John C. Fremont's confiscation order for the state of Missouri, and colored it with his pro-Fremont bias to produce an allegorical portrayal of a very complex political and military situation. Consequently, in viewing the painting one must take into consideration the historical background of the political situation in 1861, the struggle to prevent Missouri from seceding from the Union, and the more important men engaged in those activities.

It must be remembered that the Republican leaders differed very pointedly on the question of freeing the slaves. Many of the prominent leaders including such men as Ben Wade of Ohio; Thaddeus Stevens of Pennsylvania; Charles Sumner of Massachusetts; and others, known as Radical Republicans, insisted upon the policy of immediate emancipation of the slaves; still others including Lincoln; Secretary of State William H. Seward; Secretary of the Navy Welles; and the younger Blairs, Montgomery of Maryland, at the time Postmaster General and Francis P., Jr., then a Congressman from the State of Missouri, advised against immediate emancipation. This rift in the Republican ranks greatly distressed Lincoln because he was confronted with the problem of appeasing and assuring the slave owners of the border states, Delaware, Maryland, Kentucky and Missouri, in order to prevent them from seceding from the Union.

It must be recalled, likewise, that John C. Fremont had been the Republican candidate for the presidency in 1856, that he had desired an appointment in the Union army, and that Lincoln had, out of political necessity, created him a Major General, and given him a command in the district of Missouri. Fremont, whose entrance into political life came probably through his dashing courtship and marriage to Jessie Benton, daughter of old Senator Thomas Hart

[illegible]

"BLAIR FAMILY" - Painting by David G. Blythe

Benton of Missouri, had followed a romantic and somewhat vague trail through the far West during the Mexican War. His reputation as a supposedly scientific explorer was enveloped with a glamor that procured for him positions which he was unable to occupy with credit. In fact, one historian has described him as a vain, shallow, ambitious adventurer who courted the approval of the people.

Thus, in the Summer of 1861, Fremont assumed command of the Union Army in Missouri at the time when the local strife between the loyal and disloyal forces in that state was intense. Young Francis P. Blair, Harney, Lyon and others were laboring vigorously to throw Missouri in the ranks of the loyal states. Fremont was not averse to retaining Missouri in the Union but his methods for doing so were not consonant with the policies of Lincoln, Congress, or the Blairs.

During July, 1861, Congress passed a bill providing for the confiscation of property (including slaves) used for insurrectionary purposes, those actually used in the conduct of the war. On August 31, 1861, Fremont in a military order emancipated the slaves belonging to all masters who were disloyal to the Union. This action was very popular with the Radical Republicans of the North, but quite disturbing to the slaveowners of the border states and to President Lincoln. The order was obviously inconsistent with the confiscation act and Lincoln pointed out this fact to Fremont and asked him to modify or rescind the order as of his own volition. Fremont, basking in the popular approval of the Radical Republicans, refused to comply with Lincoln's request, with the result that Lincoln, on November 2, replaced him with General David Hunter. In the interim, between August 31 and November 2, the controversy attracted a great deal of attention, produced numerous negotiations, and even stimulated unsavory intrigues.

"BLAIR FAMILY" - Painting by David G. Blythe

Francis P. Blair, Jr., was writing to his brother Montgomery Blair who was Postmaster General and who had Lincoln's ear. Lincoln, quite naturally disturbed by the aggressiveness of Fremont and his Radical Republican friends, was receptive to the promptings and pleas of the Blairs, and as a consequence, Montgomery Blair paid a visit to the West, ostensibly upon another mission, but probably for the purpose of ironing out the difficulties in Missouri. At least Fremont and his wife, Jessie Benton Fremont, believed that Montgomery's presence in Missouri was for the purpose of lending influence and weight to the efforts of Francis in his controversy with the commanding general. A political contest of a two-fold nature resulted, one between Francis Blair and Fremont in Missouri, and a second between Lincoln and the conservatives on the one hand and the radicals on the other in national politics.

In the light of this historical background Blythe's painting is a most interesting one. Many features portrayed by the painter are of vital historical and political significance.

The picture admittedly is purely allegorical since the figures represented in the painting could not have come together under the circumstances portrayed. Secondly, the setting is obviously in Missouri as shown by the background at the left. The gibbet with its suspended victims, the fire and destruction are indicative of the internecine strife in that state. Against that background Lincoln is displaying the Confiscation Act to Fremont, and with it tying the hands of the man blindfolded before him. Fremont was thus completely incapacitated and his emancipation proclamation not only discarded but weighted down. To the right of the pillar stand the Blair brothers anxiously and surreptitiously watching the downfall of Fremont. The figure in the military uniform, poised with knife unsheathed, ready to stike, is Francis Blair. Behind him, in civilian clothes,

[illegible] - [illegible] by [illegible] R. Rippy

[illegible]

"BLAIR FAMILY" - Painting by David G. Blythe

and in such a position that he can whisper in his ear, stands his brother Montgomery. The artist has portrayed them in a somewhat cowardly and subversive role. The pillar of the home upon which are the names Harney, Lyon, Mulligan and Fremont, have an allegorical significance. Harney, Lyon and Fremont (Mulligan as yet remains unidentified) were used by the Blair family in their efforts to gain control of Missouri. The painter implies that the pillar of strength and political fortune of the Blairs in Missouri was made up of the names written thereon. From behind that pillar the two brothers watch and plan their subversive program.

The numerous newspapers lying about the stone steps attest the great interest of the people in the celebrated incident. Greely's hat containing the New York Herald. The New York Tribune and the Pittsburgh Gazette represent some of the more virulent Radical Republican papers. Less than a year later Greely, in a famous editorial, plead with Lincoln to liberate the slaves in order to save the Union, a policy identical with the policy which Fremont had attempted in Missouri.

Likewise, the negroes in the foreground and at opposite sides of the painting contain historical significance. At the left sits one among the baggage of John C. Fremont and his wife Jessie. He represents one of those freed by Fremont's order in Missouri. The other, in the right-hand corner holding a placard upon which is the inscription, "How is Dat? You folks Gitten Modemfied Ober dar!", represents the unfreed negroes in other sections of the country. The placard expresses a sarcastic reference to Lincoln's modification of Fremont's order. The gesture of contempt or defiance on the part of the negro in the left-hand corner depicts the innerplay of emotions between the two.

[illegible]

"BLAIR FAMILY" - Painting by David G. Blythe

It is natural that the freed negroes should taunt the unfreed slaves. The bag in the lower right-hand corner containing the words, "SIMON says Wig-Wag" refers to the unsatisfactory policies of Simon Cameron, Secretary of War and Fremont's superior. Actually, the disciplining of Fremont should have been effected through Cameron rather than Lincoln. Cameron, however, was incompetent and failed to assume definite policies with respect even to his own department. "Wig-Wag" refers to his vacillating between issues and men. The expression "Simon says Wig-Wag" is one in traditional use.

Herein Blythe, the artist with his pro-Fremont attitude has drawn the historical threads together in a portrayal that is allegorical but, at the same time, eminently historical. Very likely he produced it about November or December of the year, 1861. This painting, had it been reproduced and circulated in considerable numbers throughout the North during the winter of 1861-1862 would have furthered immesurably the cause of the Radical Republicans.

Its name indicates its character

The Lincoln National Life Foundation

Fort Wayne, Indiana

R. Gerald McMurtry
Director

I have recently acquired for our Lincoln Library-Museum a beautifully colored lithograph entitled "President Lincoln Writing the Proclamation of Freedom, Jan. 1, 1863." This lithograph was printed in colors by Ehrgott, Forbriger & Co. after a painting by David G. Blythe. It was published in 1864 in Pittsburgh by M. Deputy. It measures 14" x 19" plus margins. I enclose a photograph of the lithograph.

I would like to publish this lithograph in our March 1969 LINCOLN LORE with comments concerning its true meaning and impact. To some, it may appear to be a caricature with an anti-Lincoln slant. To others, it may be filled with symbolism and meaning with a pro-Lincoln approach. Can you read (from the clutter of the room) what this artist was attempting to say?

Will you please give me your reaction to the print and permission to publish your comments in LINCOLN LORE?

Have you seen the print before and do you know where other original copies are located?

Any help you can give me will be greatly appreciated.

Yours sincerely,

R. Gerald McMurtry

RGM/cmvr
Enclosure

P. S. The enclosed biographical sketch of David G. Blythe who painted this picture is taken from THE NEW YORK HISTORICAL SOCIETY'S DICTIONARY OF ARTISTS IN AMERICA, 1564-1860 by Groce and Wallace.

original in sale

In his painting of Lincoln preparing the final Emancipation Proclamation, David G. Blythe seemed to be answering Adalbert Volck's bitter caricature of Lincoln preparing the preliminary proclamation. Volck showed Lincoln writing beneath a portrait of John Brown as "Saint Ossawatamie" and a scene of bloodshed in Santo Domingo. With his foot on a copy of the Constitution and a malignant scowl, Lincoln uses an inkpot held by a devil. The same half-uncovered window at the left and a gratuitous masonic emblem in both pictures indicate that Blythe knew Volck's caricature.

Blythe saw Lincoln discarding mounds of precedent and pressure to prepare his proclamation with the aid of the Constitution and the Bible, held on his lap. A bust of Andrew Jackson stands on the mantelpiece as inspiration, while a bust of James Buchanan is lynched in the background. Before Lincoln is a map of the rebel states with a symbolic broom handy to suggest their fate. The Presidential oath hangs behind Lincoln to show his consciousness of his responsibilities. A map of Europe and the sword of Washington hanging together on the far right indicate that the artist had imperialist ambitions for the reunited nation. Above all, however, Blythe wanted to portray Lincoln as capable of reaching the right decision by holding firm to fundamental principles, putting behind him the results of the heated debate over slavery which had existed as long as the nation.

John Y. Simon, Executive Director
The Ulysses S. Grant Association

John Y. Simon

Tharp - Pennsylvania

BLYTHE LITHOGRAPH

July 21, 1938

Mr. J. D. Tharp
Ardara Post Office
Westmoreland County, Pennsylvania

My dear Mr. Tharp:

It would appear from your description of the Lincoln item which you have that it is nothing more than a lithograph made on paper. Of course it would not be very valuable inasmuch as there are undoubtedly hundreds of them printed. We regret exceedingly that we cannot appraise articles in this Foundation.

Very truly yours,

LAW:EB

Director

Discription of Painting of
Abraham Lincoln.
Owned by James D. Tharp.
Ardara Pa.

Dear Sir, in reguard to your letter recevd. the only information I can give you is on the bottom of the picture & reads as follows. very plainly painted by Blythe.
M. Pepny No 21 Wylie St.
Pittsburg Publisher.
Lithogr. & printed in colors. on paper.
by Ehrgott Forbriger & Co.
Cincinnatti Ohio.
I would like to dispose of picture & would like to know what it would be worth to you, & would appreciate a reply. Yours

James D Tharp

July 7, 1938

Mr. J. D. Tharp
Ardara P. O.
Westmoreland County, Pennsylvania

My dear Mr. Tharp:

It is not clear from your letter whether or not the Lincoln picture which you have is the original painting on canvas or a lithograph of this painting on paper. If you will advise us whether or not it is a colored lithograph on paper or the original painting itself, and will place a price upon it, we will let you know whether or not we care to acquire it.

Very truly yours,

LAW:EB

Director

Description Of Painting of Abraham Lincoln
Owned By James D Tharp of Ardara Pa.

Picture signed- Blythe Lithogr.
Painted in colors by, Eghrogott Tribger & Co of Cincinatti O.
Entered according to Act of Congress in Year of 1863 By, M. Depuy.
in the clerks office of the District ~~of~~ Court of United States.
for the Western Penna District, Also below picture in large
letters is President Lincoln~~x~~ writing the Proclamation of
Freedom Jan 1st, 1863.
Abraham Lincoln if sitting on a large red plush chair with the
collar of his shirt loosened and his left hand resting on the
Holy Bible, while in his right hand is a feather pen~~x~~ with
which he is writing the ~~pkx~~ Proclamation, It reads Jan 1st 1863.
He also has his legs crossed and the foot that is resting on
the floor has a slipper on, but the slipper has dropped off
the other foot exposing a white sock with dark top.
and under foot that is resting on the floor reads; Peace and
Democracy, also paper in view reads as follows; Records of
Southern Policies of Jan 1st, 1863.

Laying on the floor is a map of Rebel States.
Laying on fender of grate is; Rebels must be subdued.
Laying partly in grate fire is; Rebels must sacrifice.
Hanging on mantle over grate is; The Union Must & Shall Preserve.
Siting on floor is a trunk on end marked; Abraham Lincoln Springfield Ill.
Letters are scattered on floor and wax for sealing them.
On the mantle over the grate is a Bust of George Washington
On the window is an American Flag for window shade.
Hanging on the wall is the scale of justice.
A large paper hanging on the wall reads;
Copy of Presidential Oath.
Hanging on the book case is the bust of Franklin.
On a book is written; Without slavery the war would not exist, and without Slavery it could not be continued.
Also on book case is the map of Europe and also hanging on this map is a Sword with a red ribbon on it marked Washington.
Sitting on the floor is the Globe of the world.
Also hanging on book-case is the Emblem of Free Masons, Emblem of Odd Fellows and the Emblem of the Catholic Church.
Hanging on the wall is a large key marked, White House.
Books lying on floor marked Calhoon & Randolph.
This engraving is 18" X 24 " and all the above reading can be made out distinctly.
This picture has been in my posession for ~~56~~ 66 Years,

Description Of Painting Owned By J.D.Tharp of Ardara Pa.

Continued.

Webster and Constitution.
History of the United States.
Democrats Resolution.
Protected from Raids.
Call To Arms.
Protest From Raid ers from Plymouth Church
Conference to alter Constitution.
Help from Unc le Tom.
From J.B.Floyd asking to be exchanged.
Memorial from Quakers.
Protest from the Army of the Potomic against guarding property of traitors.
Military Law.
Fortification of Richmond built by Negroes.
Dispatch to Libby Prison.
Raiding from Border States.
Freedom for Laird Lyons.
Work for Yorktown for Quaker Settelment.
Indian Trouble
Liberty demanded from George O Prentice.
Protection by Law
United States Court of Appeals.
Memorial from U.P.Church.
The call to Arms.
Partision of Army.

if interested in this descrip-
tion of the picture
Please write & I will give
you full discription of it
It has bin in my possesion
66 yrs. Size of picture is
20 by 24 in. if you are not-
interested Please forward
Some one who would. would
like mr Ford's addres and
Oblige
J. D. Park.

Aquatints
Engravings
Lithographs
Mezzotints

American Paintings before 1875

Advertising
Archery
Audubons
Aviation
Baseball
Birds
Bowling
Boxing
Bull Fighting
Caricatures
Clippers
Cock Fighting
College Views
Comics
Cricket
Currier & Ives
Dancing
Farming
Fires
Fishing
Flowers
Football
Fox Hunting
Fruits
Games
Genre
Hawking
Historical
Horse Racing
Humorous
Legal Prints
Maps
Marines
Medical Prints
Mexican War
Military
Mississippi River
Music
Naval
New York City
New York State
Portraits
Railroads
Rowing
Sentimental
Shooting
Silhouettes
Skating
Sporting
Steamships
Temperance
Tennis
Town Views
Trade Cards
Trotting
Turf
Valentines
Views—American
Views—English
Yachting
Whaling
Winter Scenes

The Old Print Shop Inc.
Harry Shaw Newman
Established 1898
150 LEXINGTON AVENUE New York, N.Y. TELEPHONE ASHLAND 4-3950

September 15, 1939

Mr. L. A. Warren, Director
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Sir:-

In reply to your letter of September 12, keep our photograph of the oil painting of Stephen A. Douglas, by all means. Your good help in showing this to someone likely to be interested therein will be very much appreciated.

I should have mentioned in an earlier letter that we have recently secured a wax relief profile portrait of Lincoln, beardless, which is definitely of the period and extremely well done. The portrait head is 6" high. It is in an oval walnut frame, and there is a small bouquet of wax flowers in the frame under the head. Our price for this is $55.00.

Did I write you two or three months ago about a folio size lithograph of Lincoln signing the Emancipation Proclamation after painting by David Blythe? I showed this lithograph to Harry Bland who had never seen it. You know Blythe of course as one of the American artists recently discovered by the Whitney Museum of American Art, which has given him considerable prominence in the past few years. This lithograph is $75.00 and is in only fair condition.

Yours very truly

THE OLD PRINT SHOP, INC.

Harry S. Newman

HSN:S

BLYTHE

FAMOUS FOLK IN PRINT SHOW

Lesson in History Is Given by Old Print Shop.

By CHARLES MESSER STOW.

Walls of the Old Print Shop, 150 Lexington avenue, are hung with a special exhibition of portrait prints of famous folk. February naturally brings forth prints of Washington and of Lincoln, but Harry Shaw Newman, who would have made a good newspaper man if he had not become a print dealer, saw no reason why, since people are thinking of birthdays this month, an exhibition should not include other portraits of persons whose natal days come in February.

Then he bethought him that so far as he knew there had been no general print portrait exhibition, so he gathered together a great lot of this type and got so interested in the numbers of persons represented that those who visit the show will have to dig out for themselves the birthday dates.

Several of the portraits are rarely seen, and one at least has been hitherto unknown. It is a lithograph printed in colors by Ehrgott, Forbriger & Co., Cincinnati, and published by M. Depuy, Pittsburgh, 1864, and bears the title "President Lincoln Writing the Proclamation of Freedom, January 1, 1863." The painter was David G. Blythe, about whom the Old Print Shop Portfolio has this to say:

> Blythe, who was born in Ohio in 1815 and lived most of his life in western Pennsylvania, at Uniontown and Pittsburgh, was an itinerant portrait painter who turned to genre painting as a natural expression of an art which resembles that of Daumier. He excels in pointing out human frailties and foibles. . . . A subject such as the present one is handled with originality. The American Flag hangs as a curtain at the window, the scales of Justice are askew on the wall, the bust of Jefferson Davis is suspended by a rope at the bookcase and the room is littered with petitions and records. . . .

Those who visit the show will be surprised at the small number of Currier & Ives lithographs on the walls. There are copper engravings, mezzotints, aquatints, stipple engravings, etchings, woodcuts and steel engravings and lithographs by other firms. Currier & Ives, however, with their usual news sense, hastened to fill a demand for portraits of Lincoln which arose after his nomination. His face was unknown to the country at large when he was nominated in 1860, but not for long, for a few weeks afterward appeared the clean-shaven face in lithograph by Currier & Ives, the first of about thirty Lincoln subjects.

It is an excellent chance to review one's knowledge of American history in a pleasant manner.

Hitherto unknown lithograph, "President Lincoln Writing the Proclamation Freedom," from painting by David G. Blythe, one of the portraits in prints at the Old Print Shop.

PANORAMA
HARRY SHAW NEWMAN GALLERY

THE POST OFFICE, PITTSBURGH. By David Gilmour Blythe, 1815-1865.
In the Carnegie Institute, Pittsburgh.

Volume I **JANUARY, 1946** **Number 4**

THE POST OFFICE, PITTSBURGH. Signed, lower left, *Blythe*. Oil on canvas. 25 by 30 inches. Acquired for a private collection from the Harry Shaw Newman Gallery. This view of the Gentlemen's Delivery Window shows the artist's gift for characterization and the handling of incident.

PANORAMA

HARRY SHAW NEWMAN GALLERY

150 Lexington Ave. *at* 30*th* St., *New York* 16, *N. Y.*

TELEPHONE ASHLAND 4-3950

AMERICAN PAINTINGS

Volume I | JANUARY, 1946 | Number 4

DAVID GILMOUR BLYTHE, 1815-1865

By JOHN O'CONNOR, Jr.

Assistant Director, Department of Fine Arts, Carnegie Institute

THE ART CAREER of David Blythe was in response to an inner urge. He was self-taught. He learned the hard way. He was original, and his style was his very own. It is true that he was an uneven artist, but in his best work there is more than a spark of genius—there is genius. Blythe was a contemporary of Richard Caton Woodville, William S. Mount, and George Caleb Bingham, who painted genre scenes and were recorders of American life, but there is no reason to suppose that he knew any of them or their work. His painting developed out of his desire to express himself, his times, and his environment. He was as honest as the day is long in his presentation of the life about him. His art was never pretentious. It was a racy art, an art of the people.

David Gilmour Blythe was born in East Liverpool, Ohio, on May 9, 1815. He was the son of John and Susan Blythe, who had settled in 1812 on a farm known as the Kountz Place two miles below the city. Shortly after, they purchased a farm one mile from East Liverpool

on what is now Pleasant Heights. They had come to the United States from Perth, Scotland, and reached East Liverpool after a long trip on a raft down the Allegheny and Ohio Rivers.

David Blythe's early years were spent at his parents' homestead farm on the Lisbon Road. He began to draw as a child. It is said that the door of the tool house on the farm was his first drawing board. He was a quiet, bookish, rather eccentric youth who, without any formal training, was able to dash off a striking likeness of an individual either in the presence of his model or from memory. At the age of fifteen he came to Pittsburgh to learn the trade of wood carving with Joseph Woodwell. It was undoubtedly his ability to draw that led him to take up wood carving. There was a demand for wood carvers in Pittsburgh in the early days for the interior decoration of homes—mouldings, mantels, staircases, paneling, and the making of furniture—and for trade or shop designs, such as the "Eagle and Beehive" which David Blythe is said, on rather good evidence, to have carved for the firm of Lippincott and Schallenberger in Uniontown, or the badge for the Firemen's Insurance Company of Pittsburgh which he designed and carved when he had been but six months with Joseph Woodwell. Casts of this carving were placed by the Firemen's Company on the houses of those insuring with it. How well his three years' apprenticeship served him is attested by the heroic statue of Lafayette he carved for the Fayette County Court House in Uniontown shortly after 1851. It was while he was with Joseph Woodwell that J. J. Gillespie opened his art gallery in 1832. Mr. Gillespie, it is said, went abroad for works of art, and he is reputed to have been the first art dealer to bring European paintings west of the Allegheny Mountains. The gallery was a rendezvous for all the artists of the community. There the young Blythe became acquainted in a limited way with what was going on in the art world of his day.

After spending a fourth year in Pittsburgh as a house carpenter, David Blythe, with his brother John, made a trip down the Mississippi to New Orleans and back. On his return, he went to New York where he enlisted in the United States Navy. He served from 1837 to 1840 and was a ship's carpenter on the *Ontario* in Pensacola Harbor. It is said that while cruising in the Gulf of Mexico he witnessed the bombardment of Vera Cruz by the French Navy. From 1840 until

UNION TROOPS ENTRAINING, by Blythe, now in the collection of Mrs. J. Insley Blair, who also owns his *Court Room Scene*.

1845 he was leading the life of an itinerant portrait painter with his base at his home town. Blythe, as usual with the artists of his day, first became a portrait painter. It is interesting to note that the paintings he did while at East Liverpool were portraits, while the paintings done in Pittsburgh were all genre subjects, paintings dealing realistically with scenes from every day life. In fact, no portrait by Blythe has been discovered in Pittsburgh, though there are many by him in East Liverpool, Ohio, and Uniontown, Monongahela, and other towns of Western Pennsylvania. The indications are that after he had no family responsibilities and had enough funds for a meager living, he turned to his love of painting for its own sake. It must be admitted that as a portrait painter, Blythe was in no sense superior to many other American artists of his time. His fame rests on the genre painting he did during his sojourn in Pittsburgh. These paintings set him apart from all the other

THE COBBLER'S SHOP. Exhibited at the Whitney Museum of American Art and the Brooklyn Museum. Signed, *Blythe*. Oil on canvas, 17½ by 22½ inches. Harry Shaw Newman Gallery. $1,250.

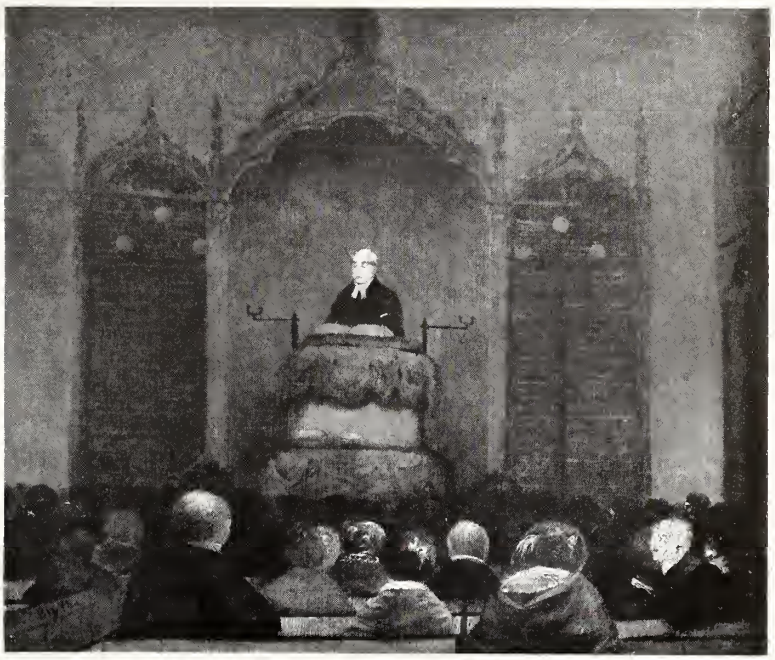
artists of his day and give him a place in the history of pre-Civil War art in the United States.

It was at Uniontown that he met Miss Julia Keffer. In her diary is an entry, "Made an engagement of marriage with David G. Blythe, April 5, 1847." They were married in the rectory of St. Paul's Cathedral, Pittsburgh, on September 30, 1848. They made their home at the National House, Uniontown. Within a year she died of typhoid fever.

Blythe left Uniontown in 1851. For a time he wandered through Westmoreland, Somerset, and Greene counties in search of portrait commissions, and then, until his death in 1865, he lived either in East Liverpool or Pittsburgh. He was in Pittsburgh continuously from 1856 to 1865, though in the First Annual Art Exhibition of the Pittsburgh Art Association in 1859, his address was given in the index of the catalogue as East Liverpool. It is known that he maintained his studio from 1861 to 1865 at 66 Third Street. His first studio in Pittsburgh, which

he occupied previous to 1860, was in the Denny Building, evidently not the one which now stands on Third Avenue near Market. This studio was the scene of the painting, *Art versus Law*, owned by the Brooklyn Museum.

At the outbreak of the Civil War he accompanied the Thirteenth Pennsylvania Regiment to the front and remained with it during the three month's service, not as an enlisted man, but as a camp follower engaged in making sketches of army life. One of the results of his sketching is the painting, *General Doubleday Crossing the Potomac*, which is now owned by Stephen C. Clark and hangs in the National Baseball Museum at Cooperstown, New York. Out of his experience in the field with troops or the Civil War days in Pittsburgh came such paintings as *Libby Prison, Fremont in Missouri, Union Troops, Entraining, Recruits Wanted, Story of the Battle, The First Shot, The Bounty Jumper, The Smash-up of the Confederacy,* and *The Emancipation*



"PITTSBURGH PIETY." Signed, left, *Blythe*. Oil on canvas, 20 by 24 inches. Harry Shaw Newman Gallery, $1,600.

Proclamation. This latter painting is among the lost, but a lithograph of it came into the possession of the Old Print Shop in New York in 1943.

As has been indicated, Blythe's importance in art rests on the paintings which he did during his Pittsburgh period. Two of these pictures have to do with the administration of justice, a theme which has interested artists through the ages. One is *Trial Scene,* now owned by the Memorial Art Gallery of Rochester, New York, and the other, *A Court Room Scene,* which is in the collection of Mrs. J. Insley Blair of Tuxedo Park, New York. Pittsburgh incidents and Pittsburgh scenes were the subject of most of his paintings. There is *The Pittsburgh Horse Market,* which depicts an incident of the auction at what was known as "The Battleground" on Duquesne Way. This painting might very well have come out of the Netherlands. Then there is the *Post Office* (cover), which is probably the best known of his paintings. This picture has a very definite and balanced composition. It is harmonious and beautiful in color, and amusingly human in its outlook. The background of the scene is the crowded general delivery window which opens onto the street through an arched alcove. The building is the Pittsburgh Post Office that stood at the corner of Fifth Avenue and Smithfield Street on the present site of the Park Building. The same building is the scene of the painting illustrated as the frontispiece, showing the Gentlemen's Delivery Window, which is typical of Blythe in its treatment of character and incident.

In appearance, as the pencil sketch he made of himself shows, Blythe was tall and spare, with large, square shoulders. He had heavy eyebrows, and his hair and beard were red and usually unkept. Outspoken, fearless, and of great independence of character, he was also a man of fine feeling, sympathy, and understanding, as is conveyed by a letter he wrote to one of his brothers at the front in the Civil War and by his regard for his young wife. Though eccentric in many ways, he was one of the most companionable and sociable of men. This is indicated by his position among fellow artists in Pittsburgh and by the welcome he received at "mess" in Civil War camps. Each painting, as it was finished, was shown in the Gillespie window, and, according to contemporary account, they were "the talk of the town and attracted such crowds that one could hardly get along the street."

SPILT MILK. Signed lower right, *Blythe*. Oil on canvas, 27 by 32 inches. Harry Shaw Newman Gallery. $750.

There are signs that Pittsburgh in its pre-Civil War times entertained a genius, though not unaware, as shown by the regard in which he was held in the city of his adoption, and by the care with which even the slightest sketches he made have been preserved and handed down as precious heritages.

Blythe died at the Passavant Hospital, Pittsburgh, on May 15, 1865. The circumstances of his passing are strangely reminiscent of the death of Stephen C. Foster, his fellow townsman who died a year before in Bellevue Hospital in the City of New York. They may have known each other and may have understood that what one was trying to say in paint, the other was trying to say in the words and music of simple yet immortal songs. David Blythe was buried first in the old Fifth Street Cemetery, East Liverpool, and when this cemetery was abandoned, his remains were removed to the Spring Grove Cemetery, on the spot which was originally the "God's Acre" of the Blythe farm.

WINNOWING, A CALIFORNIA SCENE
By VIRGIL WILLIAMS, 1872

Few paintings of farm life give us such a close and detailed view. Signed lower right, *Virgil Williams, 1872.*

Oil on canvas, 18 by 25 inches. In original gilt frame. . $350

VIRGIL WILLIAMS. Unrecorded by the usual authorities, but the Frick Art Reference Library hos photographs of his portrait by George Trumbull Hartshorn, dated 1870, owned in Taunton, Moss., by the family of the subject; and a figure pointing of 1867-68, which wos acquired in Bridgeport, Conn., which seem to indicate a New England background.

AMERICAN FARM SCENE . . . *By* J. C. KOCK

Nothing is known of this artist save that he was working about 1852. The subject is one which has a great deal of charm because of its primitive quality and because it is an attractive rendering of nineteenth century farm life. Signed, *J. C. Kock, 1852.*

Oil on canvas, 25 by 30 inches. Gold leaf frame. . . $450

THE DEPARTURE . . . *By* A. D. O. BROWERE

Supposedly it is an incident of the Revolution that is portrayed here, although neither the scene nor the subject has as yet been identified. As the artist is associated with the Hudson River Valley, the incident is probably drawn from the history or legend of that region.

Oil on canvas, 24 by 28¾ inches.
Old gold leaf frame. . . $1,200

ALBERTIS D. O. BROWERE, 1814-1887. Spent nearly all his life at Catskill, N. Y. Made trips to California, in 1852 by way of Cape Horn, and in 1858 across the Isthmus of Panama, and has left a pictorial record of gold rush days. Later turned to sign painting, when not successful with easel paintings. Miss Elizabeth M. Boice of the Catskill Daily Mail has recorded much of the artist's history in her column.

PANORAMA
HARRY SHAW NEWMAN GALLERY

Humming Birds. By Martin J. Heade, 1819-1904. Page 91.

HEADE AND BLYTHE — AN EXHIBITION

Volume II **APRIL, 1947** **Number 8**

Jersey Meadows. By Martin J. Heade. A noteworthy example of the artist's treatment of atmospheric effects over marshland, a favorite subject, seen also in his painting in the Metropolitan Museum of 1881, apparently about the same period as this.
Oil on canvas, 13 by 26 inches. Gilt frame. $1,250.

PANORAMA

HARRY SHAW NEWMAN GALLERY

150 Lexington Ave. *at* 30*th* St., *New York* 16, *N. Y.*

TELEPHONE ASHLAND 4-3950

AMERICAN PAINTINGS

Volume II **APRIL, 1947** **Number 8**

EXHIBITION OF PAINTINGS BY MARTIN J. HEADE AND DAVID G. BLYTHE

By HELEN COMSTOCK

OF the two artists whose work will be shown at the Harry Shaw Newman Gallery in April, Heade won recognition in official circles during his life-time, with his landscapes of New Jersey and Florida, his paintings of humming birds, orchids and tropical landscape, and enjoyed artistic, social and financial success. Blythe lived in an entirely different world. An Ohio farm boy who became a wood carver and Navy carpenter, and an itinerant portrait painter for a decade in western Pennsylvania, he finally settled in Pittsburgh where he painted the amusing genre subjects, with their wry humor, on which his reputation rests.

Among the subjects by Heade which are being exhibited this month, all have come to us since the former publication of his work in *Panorama*, October, 1945, with an account of the artist by Elizabeth McCausland. In the present group is the colorful, small panel of hum-

Sunset. By Martin J. Heade. The artist frequently introduced haystacks into his composition, so that his friends used to call him "Haystack Heade." This was probably painted during the period when he had his studio in New York, in the Seventies and early Eighties, before going to Florida. Oil on canvas. 10½ by 20 inches. Gold leaf frame. $900.

Florida River Scene. By Martin J. Heade. Florida became the painter's hame after 1884, and he painted chiefly in the vicinity of St. Augustine. Heade's feeling far calor and his retentive eye far atmaspheric effects are apparent here. Oil an canvas. 17 by 35½ inches. Silver lacquer frame. $1,600.

Landscape. By Martin J. Heade. A small landscape, subtle and delicate in color, yet showing the artist's appreciation of the broader relationships of form in landscape. Oil on canvas. 8 by 12 inches. Gold frame with linen mat. $400.

ming birds, a subject which has a special place in the artist's career since his first visit to South America, 1864-1865, was made to collaborate in a work on humming birds with the Reverend James Cooley Fletcher. This project was not completed, but it resulted in some of the artist's finest work, tropical subjects. He went twice to South and Central America between 1867 and 1884.

Tuckerman describes Heade as a painter of marshlands with atmospheric effects, and there is generally a haystack in the composition, as in his paintings in the Metropolitan Museum and the Newark Museum. We learned with amusement the other day, through one whose family were intimate friends of Heade, that he used to be called "Haystack Heade." Our informant describes Heade as tall, slender, aristocratic in appearance, graceful and agile in movement. His friends at Southampton, where he visited regularly, remembered him for his constant activity, striding through the fields, vaulting easily over the fences with only one hand placed on the toprail. He was continually sketching and did his painting out of doors. While at Southampton he met his future wife, Elizabeth Smith, twenty years

younger than himself, whom he married in 1883. After returning from his South American travels Heade spent most of his time in Florida. Previous to that his headquarters had been his studio on Tenth Street in New York. His first Florida subjects came to the Academy in 1884, and in 1885 his address is given as St. Augustine. He had one of the studios back of the Ponce de Leon Hotel, which still has some of his paintings. Among his patrons of this period were the elder Harry Flagler and Fairman Rogers. His flower paintings were a specialty for which he was known, particularly those showing the lotus, and the Cherokee Rose. A delightful small panel of the latter, painted with great sensitivity, is seen here. Heade's Florida home was called the "Little House," and was the center of his interests as a naturalist. He was a collector of butterflies, and wrote scientific articles which he contributed to *Forest and Stream,* later *Field and Stream.* He remained active as a painter throughout his long life, working until the end. After his death in 1904 Mrs. Heade kept his studio open for a few years but her own health obliged her to give it up and come north. Mystery conceals the present location of the paintings left in the artist's studio at that ime. If they ever come out of obscurity they will find an appreciative audience.

THE COVER. *Humming Birds.* By Martin J. Heode. Oil an canvas. 12½ by 9½ inches. Gilt frame. $500.

The Cherakee Rose. By Martin J. Heode. Paintings of the lotus and the Cherokee Rose were a speciolty with Heode. The lorge, white, single rose, the Cherokee Rose, is painted with fine appreciatian cf its farm and the texture af its waxy white blassoms. Oil on canvas. 8½ by 16 inches. Gald frame. $500.

Crinaline Incident. Signed, right, *Blythe*. Dovid Gilmour Blythe, 1815-1865, ane af the mast ariginal figures amang our nineteenth century artists, shows a humor entirely his awn in scenes of cantemporary life. Here he entertains us with a subject which, it is said, gave rise to a whole schaol af caricature, the mid-nineteenth century haapskirt. A lady in a haapskirt getting inta an amnibus, walking an the street, ar even entering a raam, became a nuisance, and accasianally a disturber af the peace. Oil an canvas. 17 by 13 inches. Gold leaf frame. $1,500.

DAVID G. BLYTHE undoubtedly became acquainted with European art in the gallery of his friend, J. J. Gillespie of Pittsburgh, whose establishment, opened in 1832, is said to have been the first to bring European paintings west of the Alleghenies. Yet it would be fruitless to search for influences in the forming of the individual style of this American Daumier. After he turned from professional portrait painting as an itinerant artist and settled in Pittsburgh in 1856, he began to paint the genre subjects which were the outpouring of a natural talent. He seems to have followed his own way in art with as much definiteness as when he made a coat for himself without even trying it on. A friend, reminiscing, recalled that he wore this coat for years although it hung on his gaunt figure without any pretense of fit. Blythe had the courage to be an eccentric in dress and behavior, and to follow a lone trail in art. His views of contemporary life, court

Pittsburgh Piety. Signed, left, *Blythe.* Oil on canvas. 20 by 24 inches. Gold leaf frame. $900.

Landscape. Signed *David G. Blythe.* Landscapes are uncamman in Blythe's wark, olthaugh it is known that he painted a panarama af western Pennsylvania while living in Uniantawn. This is natable far its handling af masses af light and dark ta create plastic form. Oil an panel. 10 by 14 inches. Gold leaf frome. $1,200.

The Cabbler's Shap. Signed, *Blythe.* Exhibited at the Whitney Museum af Americon Art and The Broaklyn Museum. Oil an canvas. 17½ by 22½ inches. Gold leaf frame. $1,250.

room scenes, the post office window, a boy picking pockets, camp scenes of the Civil War, his portrayal of strange and often uncouth types, half witted children, and odd "characters," are painted with an admixture of caricature that is not overdone.

An account of Blythe appeared in *Panorama,* January, 1946, by John O'Connor, Jr., Assistant Director, Department of Fine Arts, Carnegie Institute, who has made a special study of Blythe.

Our recent acquisition, *Crinoline Incident* (p. 92), is somewhat similar to a subject owned by the Duquesne Club of Pittsburgh. It is also suggestive of Blythe's best known painting, *The Post Office, Pittsburgh,* owned by the Carnegie Institute, where he shows the dilemma of a lady wearing a hoopskirt, in the crowd at the General Delivery window.

Clearing the Wilderness. By David G. Blythe. Belonged to John E. Fleming, Mt. Pleasant, Pa. Details in this strongly suggest Blythe's painting, *Soldier Putting on Socks,* and the house in the background recalls his *Harvesting* and the *Blythe Homstead.* Oil on canvas. 19 by 26 inches. Gold leaf frame. $1,100.

Caw *Pony Pathos*. By Frederic Remington. The originol oil pointing in color for o subject included in the book, *Drowings by Frederic Remington*, published by R. H. Russell in 1897. This pointing wos ocquired by its originol owner in thot yeor. This is an eorly exomple of his use of color insteod of sepio in his oil pointings. While neutral in tone os o whole, the coloring of the brilliontly lighted windows is striking. This is o work which followed shortly ofter his *Pony Trocks* of 1895, ond just preceded his illustrotions for Owen Wister ond Alfred Henry Lewis, when he wos olready recognized as the leoding illustrotor of scenes of the old West. Oil on convos, 27 by 40 inches. Old gold leof frome. $5,000.

PANORAMA
HARRY SHAW NEWMAN GALLERY

1. *Isle of Wight.* By George Morland. 1763-1804. Page 55.

EIGHTEENTH CENTURY ENGLISH PAINTINGS AND DRAWINGS

Volume III JANUARY, 1948 Number 5

2. *View of Chichester.* By Smith of Chichester. Signed and dated 1751. George Smith, 1714-1776, was barn in Chichester, and is known for his works, in the style of Claude and Paussin, which were engraved by Waallett. Oil an canvas. 25 by 41 inches. Gold leaf frame. $1,250.

PANORAMA

HARRY SHAW NEWMAN GALLERY

150 Lexington Ave. *at* 30*th* St., *New York* 16, *N. Y.*

TELEPHONE MURRAY HILL 3-3950

AMERICAN PAINTINGS

Volume III | JANUARY, 1948 | Number 5

EXHIBITION OF ENGLISH PAINTINGS AND DRAWINGS

By HELEN COMSTOCK

THE FIRST exhibition of English paintings and drawings from the collection of John Mitchell of London at the Harry Shaw Newman Gallery will extend through January. Announcement of the association of Mr. Mitchell with the Harry Shaw Newman Gallery was made in *Panorama*, October, 1947. Mr. Mitchell has long specialized in paintings of the Continental and English Schools and he is emphasizing in the January exhibition English works of the eighteenth and early nineteenth century which illustrate the English background of American landscape and topographical painting. It is only necessary to recall the work of the Robertsons, Wall, Shaw, Bennett, Havell, Harvey, etc., to realize how strongly their work was grounded in the traditions of Wilson, Morland, Crome, Constable, Cozens and Girtin. The paintings and drawings in the January exhibition, which includes subjects by Morland, Smith of Chichester, Peter Monamy, Constable, John Glover,

3. *Near Snowden.* By John Glover, 1767-1849. A view in north Wales. Glover was president of the Water Color Society in 1815 and aided in forming the Society of British Artists. 11½ by 16 inches. Water color. Framed. $125.

Thales Fielding and George Alken illustrated here, are fine examples of the English school and are particularly interesting because of the light they throw on the formative influences playing upon nineteenth century American art.

George Morland (1763-1804), whom one writer calls a "magician in paint," is as well known for his coast scenes as his cottage door genre subjects. At one time in his life he moved to the Isle of Wight where he painted rocky coves and scenes with smugglers. An example is the small oval painting illustrated on the cover, a work which is quite independent of the Dutch tradition of the seapiece that dominated English marine painting at the time. Morland's style had its influence in American painting through Allston and Thomas Birch, particularly the latter.

The attractive, large *View of Chichester* of the frontispiece, by George Smith of Chichester, is signed with his distinctive signature, *Smith of Chichester*, and dated 1751. It is the finest example by this painter that Mr. Mitchell has had the opportunity to acquire and is

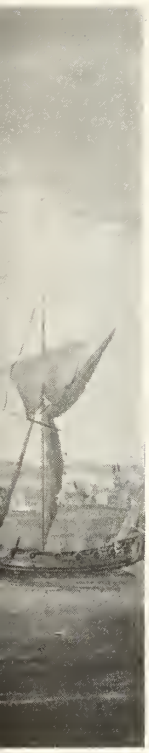
interesting as a late reflection of the style of Claude and Poussin, but without the artifices of the pseudo-classic school. Here is a serene and inviting landscape with an effect of light in the distance framed by foreground darkness, and with light falling into the center of the picture after the seventeenth century manner, but with the naturalism of the eighteenth. Smith's contemporary, Wilson, began to free English landscape entirely from such conventions, and Constable completed this emancipation, but here in such a work it remains as the charming embodiment of a living style, strongly expressive of its period. In its traditions rather than in the new naturalism nineteenth century topographical art remained, and there is scarcely an engraved city view of the next hundred years that does not owe something to it.

Constable is not only the leading figure in nineteenth century English landscape art, but the father of Impressionism as well. He is represented in the exhibition by a landscape in Dorsetshire, a small painting of unusual charm. Constable was possessed by an intense feeling for English rural landscape, and his paintings of Hampstead Heath, in Sussex and Suffolk and the Stour Valley, are alike in their

4. *Christ Church, Dorsetshire.* By John Constable. 1776-1837. From the collection of M. Andre Horpman, The Hague, Holland. Oil on panel. 14 by 10 inches. $1,750.

freedom from being stereotyped views. The present subject, *Christ Church, Dorsetshire*, has breadth of feeling in spite of its slight dimensions and reminds one of his own words in his introduction to the series of engravings of his paintings which David Lucas executed. He says that in his work "an attempt has been made to arrest the more abrupt and transient appearances of the Chiar'oscuro in Nature, to show its effect in the most striking manner, to give 'to one brief moment caught from fleeting time' a lasting and sober existence." Constable has always captured the particular moment with all that pertains to it.

The *View of Rochester* by Peter Monamy, 1670-1740, represents a well known painter of marine subjects and a pupil of the younger Willem van de Velde, who painted for many years in England. The Dutch manner is seen in the treatment of the anchors at the lower part of the painting, while in the delightfully rendered figures of the visitors



5. *View of Rochester.* By Peter Monomy, 1670-1749. 47 by 34 inches. Oil on convas. 18th century gold leof frome. $1,200.

THE COVER. *Isle of Wight.* By George Morlond. 1763-1804. Oil on ponel. Ovol. 17 by 12½ inches. 18th century corved gold leof frame. $1,250.

6. Poir of sporting subjects in water color by George Alken. *Hore Coursing* ond *Stog Hunting.* 7½ by 10½ inches. Fromed. Poir, $175.

7. *Raglan Castle.* By Thales Fielding, 1793-1837. Water color. 10 by 14 inches. Framed. $85.

to the ship and on the dock there is a strong resemblance to the work of Hogarth. On the far bank of the river is the city of Rochester with its famous cathedral. The scene here has to do with the launching of a great ship-of-the-line from the naval yard, which has apparently just been christened.

George Alken, a member of the English family of sporting artists whose history is almost the history of English sporting art in the contributions of Samuel and the still more famous Henry Alken, is represented here in two small water color drawings of hare coursing and stag hunting, of the type well known through English aquatints of the period, and interesting as originals, spirited and lively.

Thales Fielding, 1793-1837, the painter of the attractive water color above, is well known for his works in this medium and was one of the four sons of the artist, Theodore Nathan Fielding, a portrait painter, all uf whom painted in water color. Thales Fielding became drawing master in the Woolwich Military Academy and is represented at the Victoria and Albert Museum.

HUDSON RIVER SCENE BY THOMAS DOUGHTY

IT IS anachronistically somewhat unusual to find an artist of the Hudson River School painting a Hudson River subject, for once having discovered themselves, and the American landscape, through painting in the region which Thomas Cole had the wit to point out to them, they ranged far and wide, painting in the White Mountains, Lake George, almost anywhere, even in the Far West and in Europe, and still their works form a part of the history of the Hudson River School. Doughty, having become a painter of landscape in his native Philadelphia had painted and exhibited in New England between 1829 and 1833. In 1836 he was at Mount Desert, Maine, and in 1837 he went to England. The present subject was painted shortly after his return from England when he settled in New York, with which he was chiefly identified for the remainder of his life, although he made a second trip to Europe in 1845. Doughty's work is of particular interest as he was the earliest member of the Hudson River School.

8. *Newburgh Boy.* By Thomas Doughty, 1793-1856. Signed and dated. 1839. Inscribed: *A view from the mouth of Mattewan Creek looking across Newburgh Boy.* Mattewan was the old Indian name for the Fishkill. Oil on canvas. 24 by 30 inches. Fine old gold leaf frame. $850.

CORRECTION

The authorship of the portrait of Mrs. Daniel Rea and daughter (concerning which a question was raised in *Panorama*, November, 1947, page 34) can now be finally set at rest. Recognized experts in the painting field place Mrs. Rea's portrait as the work of John Singleton Copley and her husband's portrait as by John Badger. The entry, therefore, in the Rea and Johnson account book recording "a picture" with which Badger paid his tailoring bill, must have referred to that of Daniel Rea rather than to that of his wife.—*Nina Fletcher Little*

LANDSCAPE BY JOHN F. KENSETT

9. *Mountain Landscape*. By John F. Kensett. 1816-1872. An attractive landscape showing Kennsett's sensitivity to the subtle tones in nature. Oil on canvas, 18½ by 24 inches. Contemporary gold leaf frame. $300.

A SKETCH FOR COLE'S *VOYAGE OF LIFE*

THE HARRY SHAW NEWMAN GALLERY has lately acquired a sketch by Thomas Cole for *Manhood* in the *Voyage of Life* series, comprising the right half of the finished composition as may be seen from the illustration opposite. In his sketches for his allegorical works, his *Voyage of Life* illustrating the four ages of man, his *Course of Empire* painted for Luman Reed, Cole is more interesting than in the finished paintings.

10. *Voyage of Life: Manhood.* Study. By Thomas Cole, 1801-1848. This is preliminary to the canvas now owned by St. Luke's Hospital. The series of four was begun in 1839 for Samuel Ward. Oil on academy board. Old gold leaf frame. $500.

Accompanying the sketch (Fig. 10) we have a letter to Charles Baker, March 8, 1860, signed by Theo. A. Cole, who was the son of Thomas Cole, "authenticating the sketch of the *Voyage of Life* sold by Leeds & Co.," which Mr. Baker had just bought, and referring to it as a subject which the writer had sold the year before.

Manhood. Engraving by Hinchelwood after Cole. *American Art Union Bulletin.* 1850.

11. *Lincoln Crushing the Dragon of Rebellion.* Dated 1862. By David Gilmour Blythe, 1815-1865. Signed *Blythe.* A newly discovered work of great importance. Oil on canvas. 18 by 22 inches. Contemporary old gilt frame. $1,250.

DAVID BLYTHE AND ABRAHAM LINCOLN

THE SUBJECT above is among the most interesting that has ever come to the Harry Shaw Newman Gallery, being an unrecorded work by David Gilmour Blythe, 1815-1865. It was painted in the early years of Lincoln's first administration and shows him lashing out at the dragon of Rebellion, but his movements are hindered by the retarding and ultra-conservative forces of his day represented by Horatio Seymour, governor of New York and Democratic national leader of the opposition, and Fernando Wood, Tammany leader and mayor of New York City. On the facade of Tammany Hall is inscribed, *The Rebellion must be crushed but only Constitutionally.* Lincoln is shown bound to a stump by an Irish character with a clay pipe who represents the Irish backbone of Tammany, target of Republican cartoonists. The year was 1862 and Lincoln had been obliged to assume vast wartime powers which were viewed with great alarm. Blythe has painted out of his unquestioning loyalty to Lincoln. The result is like a spark from an anvil. It has fire. Blythe's painting of Lincoln writing the Emancipation Proclamation has been lost but is known in a rare print.

Presidents on Parade

By

HIRST D. MILHOLLEN

and

MILTON KAPLAN

With a Foreword by

LUTHER H. EVANS

LIBRARIAN OF CONGRESS

THE MACMILLAN COMPANY • NEW YORK

1948

President Lincoln, writing the Proclamation of Freedom,
January 1st 1863.

Lithograph by Ehrgott, Forbriger & Co., 1864, after painting by Blythe

Courtesy Library of Congress

During the first year and a half of the Civil War the question of slavery lay in the background. The fight for the Union was the prominent issue. However, the forces against slavery had been marshaling their strength and insisted that the government take prompt action. In answer to these demands, Lincoln replied that his paramount duty was to save the Union, with or without slavery. Yet, slavery had no place in a country founded on the principle of freedom for all. Lincoln, who sincerely wanted the institution abolished, wrestled with the problem for many months.

The Magazine

ANTIQUES

A Magazine for Collectors and Others Interested in Times Past and in Articles of Daily Use and Adornment Devised by the Forefathers

FEBRUARY 1948 VOL. LIII, NO. 2

CONTENTS

(For general reference to ANTIQUES, consult the ART INDEX in any public library)

ALICE WINCHESTER
Editor

HELEN COMSTOCK
Gallery Editor

ANN KEES
Associate Editor

RUTH DAVIDSON
Queries Editor

ROBERT E. BAKER
Business Manager

DANIEL MEBANE
Treasurer

ADDRESS: 40 East 49 Street, New York 17, New York
Telephone: Plaza 9-1600

SUBSCRIPTION, $6.50 a year in the United States; Canada and countries outside the Pan-American Union, $1.00 extra; 65¢ the copy.

Unsolicited manuscripts or photographs should be accompanied by return postage. The publisher assumes no responsibility for loss or damage of such material. Published monthly. Copyright in the United States, 1948, by Editorial Publications, Inc. Publication office, Concord, New Hampshire. Entered as second-class matter Oct. 3, 1947, at the post office of Concord, New Hampshire, under the Act of March 3, 1879. Registered in United States Patent Office.

Memo

from

W. H. Vodrey, Jr.
P.O. Box 60
East Liverpool, Ohio 43920

February 9, 1970

Your name recalls that of my dead friend, Douglas C. McMurtrie of Chicago who worked by day for Mergenthaler, and by night for the American Imprints Inventory. I hope you and he met before he was gone.

WILLIAM H. VODREY

WORKS BY
DAVID BLYTHE
1815-1865

BLYTHE: *POST OFFICE*, date unknown

AN EXHIBITION AT

THE COLUMBUS GALLERY OF FINE ARTS

March 8-31, 1968

ACKNOWLEDGMENTS

This is by no means a complete presentation of the works of David Blythe, but even in its modest scale it represents the result of enthusiastic cooperation on the part of many people and institutions.

Early records and information were shared by Clyde Singer, Assistant Director of the Butler Institute of American Art. The members of the staff of the Museum of Art, Carnegie Institute, Gustave von Groschwitz, Director; Leon Arkus, Associate Director and Fred Myers, Curator, all gave generously of their time and knowledge. William H. Vodrey, of East Liverpool gave aid in bringing together works in private collections in Ohio and Robert Morton of Time-Life Books offered color-separation negatives for three illustrations.

We wish to extend our thanks to the following individuals and institutions that made the exhibition possible by kindly sharing their works by Blythe:

Museum of Fine Arts, Boston
The Brooklyn Museum, Brooklyn, New York
The Butler Institute of American Art, Youngstown
Museum of Art, Carnegie Institute, Pittsburgh
County of Fayette, Pennsylvania
J. J. Gillespie Company, Pittsburgh
Kennedy Galleries, Inc., New York
National Baseball Hall of Fame and Museum, Cooperstown, New York
The Ohio Historical Society, Columbus
Mrs. Alexander Nimick, Sewickley, Pennsylvania
Robert Schoelkopf Gallery, New York
Mr. and Mrs. Theodore Vodrey Boyd, Shaker Heights, Ohio
William H. Vodrey, East Liverpool, Ohio
Joseph Kelly Vodrey, East Liverpool, Ohio
Jackman S. Vodrey, East Liverpool, Ohio
Dorothy Vodrey Zepernick, East Liverpool, Ohio
Mary Josephine Boyd, Portsmouth, Ohio
Mr. and Mrs. William K. Wamelink, Cleveland

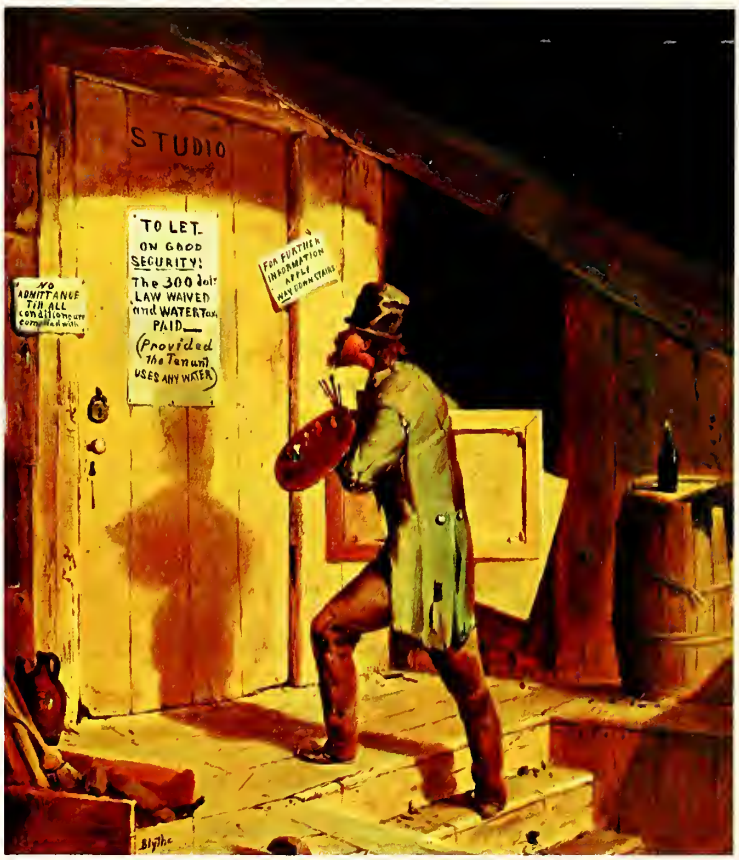
INTRODUCTION

Born in East Liverpool, Ohio, on May 9, 1815, David Blythe spent most of his life in the Pittsburgh area, where he became quite well known and admired before his death on May 15, 1865. His art presents a spirited American expression even though it is stated in the varnish-glazes of the old masters.

Not many of us are immune to the power, humor and satire of his poignant statements in oil on canvas. His reports of the Civil War with their topical complexities, painted during his last years, are marked by a rare personal vision, and his comments concerning human foibles are revealing of his imaginative yet gentle nature.

His early portraits are painted without much "artistic" insight or grace, but later, as his technique and understanding grew, his charming close-ups of children express freely their gamin spirit, that early blending of good and evil; these canvases are perhaps his purest and most endearing expression, the visual counterpart to Mark Twain's "Tom Sawyer". Largely self-taught, Blythe may have studied the work of other artists during his travels as a sailor. He made his living by doing odd-jobs as carpenter, housepainter, wood-carver and portrait painter, and later he tried his hand at sculpture and panorama painting.

After our exposure to such 20th Century sophistications as cubism, dada and surrealism, it is instructive and refreshing to look again at the work of such an original yet characteristic 19th Century American artist.



18. ART VERSUS LAW (before 1860)

CATALOGUE

PORTRAITS

1. SELF-PORTRAIT (date unknown) Pencil Drawing 8⅜ x 5⅜
Museum of Art, Carnegie Institute, Pittsburgh

2. A FREE-TRADE MAN
(date unknown) Pencil, Pen, Ink Wash 11 x 6¾
Museum of Art, Carnegie Institute, Pittsburgh

3. SILAS GAULT (1858) Oil 27 x 22
The Butler Institute of American Art, Youngstown

4. DAVID BLYTHE AND BROOME IN FRONT OF J. J. GILLESPIE GALLERY (1865) Watercolor 19 x 16½
J. J. Gillespie Company, Pittsburgh

5. GENERAL LAFAYETTE (1847) Wood, Polychrome 9′ x 3′ x 3′
Fayette County, Pennsylvania, through the generosity of the Fayette County Commissioners

21. LINCOLN CRUSHING THE DRAGON OF REBELLION (1862)

GENRE SUBJECTS

6. POST OFFICE (date unknown) ..... Oil 24 x 20
Museum of Art, Carnegie Institute, Pittsburgh
Cover illustration

7. ABRAHAM LINCOLN, RAIL SPLITTER (date unknown) ..... Oil 30 x 40
Museum of Art, Carnegie Institute, Pittsburgh

8. PRESIDENT LINCOLN WRITING THE EMANCIPATION PROCLAMATION (date unknown) ..... Oil 21¾ x 27
Museum of Art, Carnegie Institute, Pittsburgh

1. SELF-PORTRAIT (date unknown)

33. GENERAL DOUBLEDAY CROSSING THE POTOMAC (date unknown)

9.	A PRISON SCENE (date unknown) *Museum of Art, Carnegie Institute, Pittsburgh*	Oil	26¼ x 21¼
10.	MAN PUTTING ON HIS BOOTS (date unknown) *Museum of Art, Carnegie Institute, Pittsburgh*	Oil	14¼ x 11
11.	FOREIGN LOANS (date unknown) *Museum of Art, Carnegie Institute, Pittsburgh*	Oil	16 x 18
12.	TEMPERANCE PLEDGE (date unknown) *Museum of Art, Carnegie Institute, Pittsburgh*	Oil	15 x 12
13.	LAWYER'S DREAM (date unknown) *Museum of Art, Carnegie Institute, Pittsburgh*	Oil	24½ x 20¼

34. THE HALF WAY HOUSE (date unknown)

14.	HARVESTING (date unknown) *Museum of Art, Carnegie Institute, Pittsburgh*	Oil	10 x 14
15.	MAN EATING IN FIELD (date unknown) *Museum of Art, Carnegie Institute, Pittsburgh*	Oil	10 x 14
16.	CONFEDERATE SOLDIER AT THE WELL (date unknown) *Museum of Art, Carnegie Institute, Pittsburgh*	Oil	12 x 18
17.	THE OVERTURNED CARRIAGE (date unknown) *Museum of Art, Carnegie Institute, Pittsburgh*	Oil	20¾ x 29¼
18.	ART VERSUS LAW (before 1860) *The Brooklyn Museum, Brooklyn, New York*	Oil	24 x 20
19.	STREET URCHINS (date unknown) *The Butler Institute of American Art, Youngstown*	Oil	26 x 22

25. THE SHOREMEN (painted between 1850-1860)

20.	LIBBY PRISON (1863) *Museum of Fine Arts, Boston, M. M. Karolik Collection*	Oil	24 x 36
21.	LINCOLN CRUSHING THE DRAGON OF REBELLION (1862) *Museum of Fine Arts, Boston, M. M. Karolik Collection*	Oil	18 x 22
22.	IN THE PITTSBURGH POST OFFICE (painted between 1856-1861) *Museum of Fine Arts, Boston, M. M. Karolik Collection*	Oil	25 x 30

3. SILAS GAULT (1858)

26. THE HIDEOUT (painted between 1850-1860)

17. THE OVERTURNED CARRIAGE (date unknown)

19. STREET URCHINS (date unknown)

24. BOY PLAYING MARBLES (date unknown)

23. BATTLE OF GETTYSBURG
(painted between 1863-1865) . . . . . Oil 26 x 34½
Museum of Fine Arts, Boston,
Bequest of Maxim Karolik

24. BOY PLAYING MARBLES (date unknown) Oil 21¼ x 25¾
Robert Schoelkopf Gallery, New York

25. THE SHOREMEN
(painted between 1850-1860) . . . . . Oil 17 x 13
William H. Vodrey, East Liverpool, Ohio

26. THE HIDEOUT
(painted between 1850-1860) Oil on Panel 22 x 26½
Joseph Kelly Vodrey, East Liverpool, Ohio

27. MAN PUTTING ON SOCKS
(UNION SOLDIER WASHING HIS FEET)
(1861) . . . . . Oil 22 x 26
Jackman S. Vodrey, East Liverpool, Ohio

28. CIVIL WAR MULES (1861) . . . . . Oil 11½ x 14½
Dorothy Vodrey Zepernick, East Liverpool, Ohio

29. THE RELUCTANT SCHOLAR
(painted between 1850-1860) . . . . . Oil 27 x 21½
Mary Josephine Boyd, Portsmouth, Ohio

30. UNION SOLDIERS CROSSING
MOUNTAINS IN THE SOUTH
(1861) . . . . . Oil 21 x 31½
Mr. and Mrs. Theodore Vodrey Boyd,
Shaker Heights, Ohio

31. COBBLER'S SHOP
(painted between 1850-1860) . . . . . Oil 17 x 22
Mr. and Mrs. William K. Wamelink, Cleveland, Ohio

13. LAWYER'S DREAM (date unknown)

28. CIVIL WAR MULES (1861)

11. FOREIGN LOANS (date unknown)

32.	SMASH-UP OF THE CONFEDERACY (date unknown) *The Ohio Historical Society, Columbus*	Oil	22 x 40
33.	GENERAL DOUBLEDAY CROSSING THE POTOMAC (date unknown) *National Baseball Hall of Fame and Museum, Cooperstown, New York*	Oil	38 x 48
34.	THE HALF WAY HOUSE (date unknown) *Kennedy Galleries, Inc., New York*	Oil	21½ x 39½
35.	THE EGG SNATCHER (date unknown) *Kennedy Galleries, Inc., New York*	Oil	24 x 20
36.	PROSPECTING (date unknown) *Mrs. Alexander Nimick, Sewickley, Pennsylvania*	Oil	12 x 9
37.	RECRUITS WANTED (date unknown) *Mrs. Alexander Nimick, Sewickley, Pennsylvania*	Oil	11 x 8½
38.	THE BOUNTY JUMPER (date unknown) *Mrs. Alexander Nimick, Sewickley, Pennsylvania*	Oil	14 x 11½

Photographs and picture source credits:

6. (cover) *Post Office:* Henry Beville, Time-Life Books, The World of Winslow Homer, c 1966, Time, Inc.

18. *Art Versus Law:* Frank Lerner, Time-Life Books, The World of Winslow Homer, c 1966, Time, Inc.

21. *Lincoln Crushing the Dragon of Rebellion:* Robert S. Crandall, Time-Life Books, The World of Winslow Homer, c 1966, Time, Inc.

480 East Broad Street, Columbus, Ohio 43215

United States Court of Appeals
Fifth Judicial Circuit

Warren L. Jones
Senior Circuit Judge
Jacksonville, Florida 32201

December 16, 1968

Mr. R. Gerald McMurtry
Director
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Gerald:

I think the copy of the Blythe lithograph is as intriguing as any Lincoln item I have ever seen. I assume that each of the different items had some significance. As a Mason of some slight prominence (one of my speeches was published by the Grand Lodge of Israel and translated into Yiddish) I was intrigued by the Masonic emblem. The square and compass are upside down. All of the evidence indicates that Lincoln was not a Mason and there is one statement quoting him as saying that he intended to apply for Masonic membership when he had finished the Presidency.

I had never heard of this item nor of the artist. I would think that the relation of the symbols to Emancipation might call for a good deal of research and the occasional traveling up a blind alley. Put me down among those subscribing for a reprint of the lithograph when you have it done.

With warm regards and the hope that these holidays will be among your most pleasant ones, I am

Sincerely,

Warren

United States Court of Appeals
Jacksonville, Fla.

HENRY E. HUNTINGTON
LIBRARY AND ART GALLERY

SAN MARINO, CALIFORNIA 91108

December 17, 1968

Dr. R. Gerald McMurtry
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Mr. McMurtry:

Thank you for sending me the handsome lithograph of "President Lincoln Writing the Proclamation of Freedom, January 1, 1863." [Whether it is honest or ironic in the intention, I do not know. My own opinion is that it is honest, but clumsy.]

With best wishes,

Cordially yours,

Allan Nevins

Allan Nevins
Henry E. Huntington Library

AN:lb

The Ulysses S. Grant Association

MORRIS LIBRARY, SOUTHERN ILLINOIS UNIVERSITY

Carbondale, Illinois 62901

December 17, 1968

Mr. R. Gerald McMurtry
Lincoln National Life Foundation
Fort Wayne, Indiana 46802

Dear Mr. McMurtry:

In response to your letter of December 12, I have prepared a brief statement concerning the lithograph. Of course you have my permission to use my comments in whatever way suits your purpose.

I was unable to recall having seen the print before, and I notice that Dorothy Miller in her biography of Blythe states that the original is gone. In reproducing the lithograph following page 112, she credits ownership to the Harry Shaw Newman Gallery in New York.

Sincerely,

John Y. Simon

JYS:kjo

Enclosure

Lloyd OSTENDORF
FREE LANCE ILLUSTRATOR

STUDIO • 225 LOOKOUT DRIVE
• DAYTON, OHIO 45419
• TEL. (513) 293-9234

December 17, 1968

Dr. R. Gerald McMurtry
Director / Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Gerald:

Thank you for the photo copy of your new full-color lithograph. I enjoyed seeing it on my last visit. I feel certain I have seen it somewhere before--either another original or a reproduction, but cannot at this time remember where. It certainly is a rarity.

As you requested, here are my feelings and comments about the picture which you may use if you wish in LINCOLN LORE.

The David Gilmour Blythe painting (as reproduced in this color lithograph) appears to me to be a pro-Lincoln work, and the artist was not one of the most talented painters of his day.

In his rather primitive manner the artist attempted to symbolize, as well as graphicly dramatize President Lincoln's act of Proclaiming freedom and emancipation in 1863.

Perhaps the key to the picture and the cluttered situation in general is represented by the key over Mr. Lincoln's head, and under the key on the wall, the oath the President took when he swore to preserve the Union. Even though the country was badly out of balance as shown by the scales and the tilted bust of Buchanan (also off-balance and literally hung-up), Lincoln himself sits firm and resolute amid the clutter.

Lincoln's fist rests solidly on the Holy Bible, as the papers and books of Clay, Webster and Calhoun's writings close at hand tend to bolster and strengthen his position. The rail-splitter's maul lies on the floor over a map of the United States, possibly a Lincolnesque symbol of his early humble toil as well as the grass-root strength of the country. The American Flag at the window has been pulled back to shed light on his proclamation. The letters on the floor and the various protest broadsides in the room apparently hinder or withstand his considered action and meditation prior to signing the meaningful document. His right foot rests heavily on the Democrat's peace policy, apparently unacceptable to him, while his war policy, necessary to crush the rebellion, still stands. The one slipper (off his left foot) seems to convey ~~to convey~~ the President's usual

DO NOT

disreguard for formality and neatness, in contrast to his determination to act on the all important matters the question of freedom by the strokes of his pen.

I hope this gives you something to work with.

Incidentally, could you give me a zerox of the item you mentioned on my last visit...You said that in some historical quarterly (in Wisconsin ?) recently, an article appeared that told of a steamboat race between a packet named, The Abraham Lincoln, and another boat. If that is true, I would like to know more about it.

Best wishes to you and yours for Christmas and the New Year.

Yours sincerely,

Lloyd

Lloyd Ostendorf

Dayton, Ohio

King V. Hostick 901 SOUTH COLLEGE • SPRINGFIELD, ILLINOIS 62704 • (217) 544-8283

December 18, 1968

Dear Gerald:

You asked for my comments on the lithograph after a painting by David G. Blythe.

I do not get the impression that the lithograph is anti-Lincoln. It would appear to me that the artist very vividly shows Abraham Lincoln beset on all sides by all manner of problems. To me, I think the artist has realistically presented with his symbolism the harrassment Lincoln must have had from all areas.

I congratulate you on the acquisition of the lithograph. To me, it presents a most intriguing portrayal. Incidentally, I had not seen the lithograph prior to your presentation of it.

Cordially,

King V. Hostick

Springfield, Ill.

Mr. R. Gerald McMurtry

ILLINOIS STATE HISTORICAL LIBRARY

CENTENNIAL BUILDING • SPRINGFIELD, ILLINOIS 62706 • PHONE 217/525-4836

LIBRARY DIVISION

December 18, 1968

Mr. R. Gerald McMurtry
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Gerald:

Your letter and a copy of a lithograph has been received. Although we do not have this in our collection I have seen it before but cannot remember where.

I may be over simplifying the artist's intent but, in my opinion he was trying to indicate the pressure Lincoln was under in relation to the issuance of the Emancipation Proclamation. Almost every group, pro and con, is represented in some way in this cluttered room. If this was the artist's purpose, his grasp of the situation was unusual as even those close to Lincoln were not aware of the pressures ~~he was being subjected to.~~ to which he was being subjected

The law office picture is made after the one of Stuart & Lincoln's Law Office in Hoffman's Row which appeared in Leslie's December 22, 1860.

I am enclosing a copy of my research notes on the law office building. I'll send more and pictures when you have had time to read this and have some idea what else you might want.

Sincerely,

Jim

James T. Hickey
Curator, Lincoln Collection
Illinois State Historical Library

JTH/hm
Encls.

BROWN UNIVERSITY LIBRARY
Providence, Rhode Island 02912

The John D.
Rockefeller, Jr. Library

December 18, 1968

Dr. R. Gerald McMurtry, Director
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Gerald:

I am afraid I cannot be very helpful with regard to the colored lithograph, "President Lincoln Writing the Proclamation of Freedom," made after the painting by David G. Blythe. The Library of Congress also has a copy of this lithograph. A reproduction of it is used as an illustration on page 204 (see Xerox enclosed) of Presidents on Parade by Hirst D. Milhollen and Milton Kaplan (Xerox of the title page also enclosed).

I sat and looked at the photograph you sent me for some time, trying to decipher the titles on the papers, books and other articles that were strewn around the room. My reaction was that these were probably the materials that Lincoln had consulted in checking to find the constitutional backgrounds of the Proclamation as well as for guidance in the Proclamation itself. I notice that the volumes include constitutional law, histories of the United States and many, many other documents which might have had some bearing on the Proclamation. As I look at it, I cannot think of it as being a caricature. I am taking the liberty of keeping the photograph you sent and will add it to our Lincoln Collection if I do not hear from you that you need it back.

Some of the Special Collections assistants found for me other information about Blythe and other lithographs which had been published by the same publishers. In addition, they found a good deal of correspondence and a photograph which was made from a Blythe oil painting. This again is a Lincoln scene and pretty much the same in its composition, with copies of contemporary newspapers, broadsides and other documents scattered liberally throughout the picture. The painting was titled "Lincoln versus Fremont." In 1942 when

David A. Jonah
Librarian and Director of Libraries
Brown University

Dr. Van Hoesen had all the correspondence about it, it was owned by a Philadelphian. Unfortunately, Dr. Van Hoesen did not try to acquire it at the time; and what has happened to it in the intervening twenty-five years, I haven't any way of knowing.

Sorry not to be more helpful.

Sincerely,

David A. Jonah

David A. Jonah
Librarian and Director of Libraries

DAJ/gh
Enclosures

1118 Longworth House Office Building
Washington, D.C. 20515
202-225-6576

District Office:
404 Union Arcade
Davenport, Iowa 52801
319-324-3527

Robert F. Tyson
Administrative Assistant

Fred Schwengel
1st District, Iowa

Congress of the United States
House of Representatives
Washington, D.C.

Committee on Public Works
Subcommittees:
Flood Control
Roads
Public Buildings and Ground
Watershed Development
Appalachia

Committee on House Administration
Subcommittees:
Library and Memorials
Electrical and Mechanical Office Equipment

December 19, 1968

Mr. R. Gerald McMurtry
Director
The Lincoln National Life Foundation
Fort Wayne, Indiana

Hello Gerald:

My, but it was good to hear from you, again, and thank you for sending me the information on the lithograph of "President Lincoln Writing the Proclamation of Freedom, Jan. 1, 1863."

I have been in Iowa for quite awhile and have just today returned to the office. I have contacted the Library of Congress in an effort to find out where there are other original copies and I'll be in touch with you on this matter further when I hear from them.

Sincerely yours,

Fred Schwengel

FRED SCHWENGEL
Member of Congress

FS:mm

AMERICAN HERITAGE PUBLISHING CO., INC.

551 FIFTH AVENUE • NEW YORK, NEW YORK 10017

Decmeber 19, 1968

Dear Mr. McMurtry:

This is to acknowledge your letter of December 12 to Mr. Bruce Catton.

Mr. Catton is away owing to illness, but I will be sure that he sees your letter on his return.

Sincerely yours,

Patricia Grellier

Patricia Grellier
Secretary to Bruce Catton

Mr. R. Gerald McMurtry
The Lincoln National Life Foundation
Fort Wayne
Indiana

LOUISIANA STATE UNIVERSITY
AND AGRICULTURAL AND MECHANICAL COLLEGE
BATON ROUGE · LOUISIANA · 70803

DEPARTMENT OF HISTORY

December 19, 1968

Mr. R. Gerald McMurtry
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Gerald,

It's a very interesting picture and one which I had not seen. As I read it, it is a pro-Lincoln production. Lincoln is depicted in an attractive way. His face is thoughtful and solemn, and rugged, but not ugly. He has his hand on the Bible as he composes the Emancipation Proclamation and is looking at a bust of Jackson and the latter's statement affirming the perpetuity of the Union. As I interpret the clutter in the room, the various documents are from both Northern and Southern sources and are intended to show that Lincoln had "researched" widely before he wrote the Proclamation. They may be also intended as symbols of the sectional background of the war. So I see it as pro-Lincoln. You are, of course, at liberty to publish my comments.

Sincerely,

T. Harry

T. Harry Williams
LSU, Dept. of History

P.S. Is that Jeff Davis "hanging" on a card in rear of picture? If so, it would strengthen the pro idea.

UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY 40506

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF HISTORY

AREA 606
258-9000, EXT. 2309
2310

December 21, 1968.

Dear Gerald:

Many thanks, my good friend, for your kind letter of the twelfth of December. I am inclined to think that the artist intended the lithograph to have a pro-Lincoln meaning. Lincoln's left hand is on the Bible, and here the artist may be suggesting that the President, though well aware of other references, had recently turned to the Bible for inspiration. Lincoln is pictured as being deep in thought, almost transfixed by thought and inspiration. The additional inspiration he seeks clearly is not to come from the clutter of books, documents, and other objects to the right or left of him---or behind him. He is attuned to ideals, ideas, and language closely related to what he has read in the Bible. Yes, you have my permission to publish these comments in LINCOLN LORE.

With warm personal regard, and all good wishes for a Wonderfully Happy New Year---

Ever cordially yours,

Holman.

Holman Hamilton.

Department of History
University of Kentucky

Dr. R. Gerald McMurtry
Director
Lincoln National Life Foundation
Ft. Wayne, Indiana.

BOSTON UNIVERSITY

COLLEGE OF LIBERAL ARTS
CHARLES RIVER CAMPUS

BOSTON, MASSACHUSETTS 02215

Dr. R. Gerald McMurtry
Lincoln National Life Foundation
Fort Wayne, Ind.

Dear Gerald:

I have been studying the Blythe photo and find it fascinating. This note is just to let you know that your request for comments is not being neglected. When I next go in to the University(this being the holiday period) I intend to check in the Bullard and Bartlett materials to see if there is anything there that would be of help. I will plan to write to you again sometime in January.

With best wishes for the season and for the coming year, I am,

Sincerely yours,

Kenneth A. Bernard

Professor of History.

22, Dec. 1968.

E. B. (PETE) LONG
708 NORTH KENILWORTH
OAK PARK, ILLINOIS 60302
VILLAGE 8-9563

December 22, 1968

Dear Gerald:

Thank you for your very nice Christmas card. We hope the holidays will be good ones for you.

I have been cudgeling my brains over the lithograph you sent of Lincoln and the Emancipation Proclamation. I am quite sure I have seen it in print somewhere before and am trying to find out where.

It certainly can be interpreted in several different ways. However, I interpret it as an attempt to show the various forces being brought to bear on the President, and the difficulty of his decision. I believe the artist has attempted to include a great deal of symbolism such as in the key, scales, flag at the window and various impedimenta. If it has a slant, I would think it a mildly critical one. But to me the artist has some recognition of the difficulty Lincoln had in composing the proclamation. Many of the items portrayed may well have entered Lincoln's thoughts. The weight of the decision is present.

If any or all of the above is of any use to you you certainly may quote it. I will let you know if I recall where I have seen it.

Best wishes,

Pete

E. B. Long

Oak Park, Ill

Abraham Lincoln Book Shop

18 East Chestnut Street -:- Chicago, Illinois 60611 -:- WHitehall 4-3085

23 DECEMBER 1968

DEAR GERALD:

FORGIVE MY DELAY IN REPLYING TO YOUR LETTER OF THE 12TH BUT I HAVE BEEN LAID UP FOR A FEW WEEKS WITH A BROKEN ANKLE. I'M HOBBLING ALONG FINE NOW BUT I EXPECT TO BE CUTTING A RATHER FUNNY PICTURE IN THE WHITE HOUSE DURING THE NEXT SEVERAL WEEKS UNTIL THE CAST COMES OFF.

I THINK THE BLYTHE LITHOGRAPH IS FIRST-RATE AND CERTAINLY SHOULD BE USED. I THINK IN A WAY, BLYTHE WAS A PRE-RUNNER OF THE "POP ARTIST" OF TODAY. HE SEEMS TO BE CREATING THE ATHMOSPHERE OF INCREDIBLE PRESSURE, TUMULT AND DISORDER, AS WELL AS PRESSURE THAT BESETS LINCOLN AS HE STRIVES TO FULFILL THE OBLIGATION OF HIS OATH OF OFFICE AND HIS PLEDGE TO PRESERVE THE UNION AND FREE THE SLAVE.

I HAVE NEVER SEEN IT BEFORE.

THE PRESIDENCY IS A LONELY JOB AND THE HOLDER OF THE OFFICE IS CONFRONTED WITH DECISIONS ALMOST IMPOSSIBLE FOR ONE MAN. A MAN OF CONSCIENCE AND COURAGE WOULD BE TROUBLED IN THE POSITION. THIS WORK DOES CONVEY THE LONELINESS AND COMPEXITY OF THE OFFICE PERHAPS BETTER THAN I HAVE EVER SEEN IT BEFORE.

BEST

Jack

President - Abraham Lincoln Book Shop

GENERAL SERVICES ADMINISTRATION

National Archives and Records Service
Washington, D.C. 20408

December 24, 1968

IN REPLY REFER TO:

Mr. R. Gerald McMurtry
Lincoln National Life Foundation
Fort Wayne, Indiana 46801

Dear Mr. McMurtry:

My only acquaintance with the lithograph of Blythe's painting comes from the example in the Division of Prints and Photographs of the Library of Congress. According to an illustration in Presidents on Parade in which the lithograph was reproduced by Mr. Hirst Milhollen, the publisher was a "Depuy" rather than "Deputy" but I can find no additional information concerning him. A search of the military service records on deposit here in the National Archives failed to find Blythe listed in any unit during the Civil War period, although one of my notes about him stated that he was a soldier in the 13th Pa. Vol.

To me, Blythe has presented Mr. Lincoln, not as he himself saw him nor as we see Lincoln now, but as Mr. Lincoln saw himself in his time of torment, striving to arrive at the right decision regarding the public pronouncement of emancipation. Surrounded by contrary advices and smothered by petitions, appeals and threats by those who sought to confound him, Mr. Lincoln appears in the painting as a most unstatesmanlike figure. So he seemed to himself to be, in Blythe's interpretation. Alone with his thoughts, having gone without food and rest for many hours, and shivering with cold in an unheated room, Lincoln sees himself as a pitiful apology for the leader of a great nation. Yet Blythe's message in this painting, as I understand it, is that Lincoln was at this moment closest to greatness without knowing it himself.

The similarity of this work of art and "Lincoln crushing the dragon of rebellion" is noted in the presence of the gun swab as a weapon of defense on the floor of the room. Lincoln's thoughts center on his Presidential oath and the scales of justice, tipped in imbalance but with the key to the dilemma poised directly above the oath. The philosophies of earlier great statemen

goad him. His left hand with fist tightly clenched rests on the Bible and the Constitution as he writes the text of the Proclamation with his right hand.

The President has raised one corner of the flag at the window to give him light as he considers the petitions of the people: from the Quakers, concerned with conscientious objectors; draft riots; divisions within the churches. Over all these, the bust of former President Buchanan hangs quite useless from a corner of the bookcase. Lincoln is entirely alone as he considers the voices of all the people and fulfills his promise to them "to do the best I can, in my own conscience, under my oath to the law".

Of unusual significance, if I read it correctly, is the Masonic symbol placed above that of the Eye of the Lord. In the 1870's the Eye was used as a sign of a labor union by the Mormons in Utah but I do not know of its use with this meaning as early as 1863. The three links of a chain may symbolize the shackles of a slave or perhaps have some other meaning. I do not understand the paper that has been tossed in the fireplace: Abr. Kelly (?) or is this a correct reading? The lithograph itself can probably be read more clearly than the glossy print.

I have no objection to being quoted in Lincoln Lore on this picture. It is fascinating and I trust that the publicity from comment on it will reveal the location of the original oil.

Best wishes for the holidays,

Sincerely,

Josephine Cobb

JOSEPHINE COBB
Specialist in Iconography
National Archives and Records Service

THE LIBRARY OF CONGRESS

WASHINGTON, D.C. 20540

REFERENCE DEPARTMENT
MANUSCRIPT DIVISION

December 24, 1968

Dear Gerald:

I do not have much to say in reply to your letter of December 12. The Library of Congress has a copy of the lithograph in its Prints and Photographs Division deposited for copyright in January 1865. This is a color lithograph (identical to the one photographed) by Ehrgott, Forbriger and Company, Cincinnati, copyrighted by the publisher, M. Dupuy, 21 Wylie Street, Pittsburgh.

Dr. Alan Fern, Assistant Chief of that division comments as follows: "In fact, the picture comes directly out of the 19th century German romanticism transmitted to the United States by artists who studied in Munich or Düsseldorf; to get a full sense of the flavor of this work, one should see such works of Carl Spitzweg as Der Arme Poet (1839) or the last version of The Bookworm (1884). There seems to us to be a good deal of allegory in the depiction of Lincoln. There is no suggestion that he actually wrote the proclamation in this room, surrounded by these objects, and therefore one might see in the picture something fairly close to the political cartoon in method and in effect." Alan Fern Assistant Chief Prints and Photographs Division Library of Congress

My only feeling is that the artist attempted to convey the many events and influences which brought about the Emancipation Proclamation.

Sincerely,

Roy

Roy P. Basler
Chief, Manuscript Division
Library of Congress

Dr. R. Gerald McMurtry
Director, The Lincoln National
Life Foundation
1300 South Harrison
Fort Wayne, Indiana 46801

Founded 1856 CLARK STREET BRIDGE, 1856 Telephone MIchigan 2-4600

CHICAGO HISTORICAL SOCIETY · *North Avenue and Clark Street, Chicago, Illinois 60614*

Andrew McNally III, *President* · Theodore Tieken, *1st Vice-President* · James R. Getz, *2nd Vice-President* · Gardner H. Stern, *Treasurer* · Paul M. Angle, *Secretary*

Clement M. Silvestro, *Director*

December 24, 1968

Mr. R. Gerald McMurtry
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Gerald:

The lithograph of which you sent me a photograph has me completely baffled. I had seen reproductions of this piece before but could not make any meaning out of it. I still can't. The only significance it has for me is that it portrays a man in a deep quandary. I am afraid I shall have to let it go at that.

Our custodian of prints, a very knowledgable woman, tells me that she believes this piece to be very rare. We have a photographic copy that appears to be about sixty years old.

I return your photograph.

Sincerely yours,

Paul M. Angle
Chicago Historical Society

PMA:mm
Enclosure

AMERICAN HERITAGE PUBLISHING CO., INC.

551 FIFTH AVENUE · NEW YORK, NEW YORK 10017

December 31, 1968

Mr. R. Gerald McMurtry
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Gerald,

I don't think I can give you anything of any consequence in connection with the Blythe lithograph of Lincoln and the Emancipation Proclamation. I have never seen it before and am afraid I know nothing about it. My guess would be that the artist had a pro-Lincoln approach, and that he was trying to show how the man reached his history-making conclusion in the face of so many distracting claims on his attention.

That is just a guess, however, and I am sorry that I can't be of real help to you.

Sincerely,

Bruce

Bruce Catton

BC/sv
Enclosure

RICE UNIVERSITY

HOUSTON, TEXAS

77001

DEPARTMENT OF HISTORY

January 2, 1969

Dr. R. Gerald McMurtry, Director
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Gerald:

I'm sorry that a reply to your letter of December 12 has required so much time. I have fallen prey to the flu, and all my good intentions have gone you-know-where.

But I turn to it as soon as possible with a strong reaction of conviction that the Blythe painting, the reproduction of which you sent me, is definitely a pro-Lincoln 1864 campaign document. What seems most weighty in support of this conclusion is the title of one of the broadsides displayed around the room. I refer to the one "Protest from the Army of the Potomac Against Guarding Property of Traitors". Since the Emancipation Proclamation was a Commander-in-Chief--War measure, the Army's role is of largest importance. Notice how tiny in comparison the "U. S. Court" equivalent to the Army broadside is.

I suggest also that Jackson's place on the mantel looking at Lincoln, the weighted scales of justice on the wall over his right shoulder, the copy of the Presidential Oath on the wall with a key symbolically pointing to it as the heart of his approach to emancipation, the map of Europe over on the left side suggesting another reason why emancipation was necessary -- all these obvious and well known factors are brought forward here in a masterful manner.

I had not seen this print before, and I was greatly interested to know that you have acquired for the Lincoln Library-Museum a lithograph taken from it. In my estimation, this is an important political document in addition to its artistic attributes. I congratulate you and the Foundation in having it in your charge, and I hope soon to be able to see it.

Of course you may use these comments in Lincoln Lore if you wish to.

Now I must get back to bed and nurse the germs. Happy New Year.

Cordially,

Harold

Harold M. Hyman
William P. Hobby Professor of History

HMH:sr

NORTHERN ILLINOIS UNIVERSITY
DEKALB, ILLINOIS 60115

THE SWEN FRANKLIN PARSON LIBRARY

January 2, 1969

Mr. R. Gerald McMurtry
Director
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Gerald:

It has been an interesting exercise to examine and comment on the David G. Blythe colored lithograph "President Lincoln Writing the Proclamation of Freedom, January 1, 1863."

I do not think that this cartoon is anti-Lincoln and I see no reason that you should not publish it if you want to. I cannot recall having seen another copy of the cartoon, but please ask either Jim Hickey or Margaret Flint at the Illinois State Historical Library if they have ever seen one.

Clearly the artist is saying that Lincoln was under heavy pressure, for a variety of reasons and from a variety of sources, to do something about slavery. The artist is pointing out that in writing the Emancipation Proclamation, Lincoln was acting from mixed motives. It is obvious that the artist believes that the key to Lincoln's action was his responsibility to the people of the United States as their President, according to the oath he took when he was inaugurated. Thus the transparent symbolism of the key hanging above the "Copy of Presidential Oath" directly behind the President's head.

The artist recognized the importance of slavery in the Civil War by the prominent location of the sentence on the top of the bookcase. Lincoln's knowledge of American history, and specifically the history of the slavery controversy is stated; it is suggested that Lincoln was aware of the major statements concerning slavery made by famous Americans. All through the cartoon there appear three elements competing for his attention: (1) the absolute necessity of preserving the Union of American States; (2) the need to eradicate a great moral evil; and (3) the practical necessity of winning the Civil War. The importance of mobilizing world opinion behind the North is evident. The cluttered appearance of the room indicates the heavy burdens of the presidency, the conflicting pressures to which the President was subjected and the variety of major and minor situations he was expected to resolve.

Certainly Lincoln acted from mixed motives when he issued the Emancipation Proclamation. The fact that he did so reflects his awareness of the diversity of opinion in the country but it is important to note that although he knew how divided the country was, he did not use the existance of divided opinion as an excuse for inactivity. I regard as quite significant, not only the placement of the "Copy of the Presidential Oath" behind the President's head, but his posture in resting the Bible on his knee,

with his left hand on its front cover.]

Gerald, I don't think any of this is worth publishing. I think you ought to go ahead and publish the cartoon with your comments on its meaning.

A belated -- but none the less sincere -- HAPPY NEW YEAR!

Sincerely

Clyde

Clyde C. Walton
Director, University Libraries

CCW/ec

UNIVERSITY OF FLORIDA
UNIVERSITY COLLEGE
GAINESVILLE, 32601

DEPARTMENT OF SOCIAL SCIENCES

352 (474) Little Hall
January 4, 1969

Dr. R. Gerald McMurtry
Director
Lincoln National Life Foundation
Ft. Wayne, Indiana

Dear Gerald:

Your inquiry of Dec. 12 re the meaning of D. G. Blythe's painting reached me as I was in the midst of final examinations, and after that taking off for a holiday journey to the land of the snow birds. I was not looking for any White Christmas, but I got one, and on Monday I was driving south through the Hoosier state in a driving snowstorm. Hence the delay.

The significance of Blythe's cluttered art work is not a subject about which I had ever felt much curiosity. But it is a good question, and here goes, with full permission to use, quote, purvey, vend, and whatever.

[Aesthetically, the artist seems to be focusing on the great need for a good house-cleaning at the Executive Mansion. Politically, he might be putting pressure on Congress to appropriate more money to hire additional domestics. Intellectually, I see the work as thoroughly pro-Lincoln. The artist put in all those papers and books, ~~and~~ ruining the picture's aesthetic appeal in the process, because he aims to show that the Emancipation Proclamation was written as the grand climax of all American history. All else, he is saying, leads up to that. He puts in a map of Europe and a globe to suggest that Emancipation is also the climax of all human history.]

This view is supported by the nature of lithographic publication of the time. Lithographs made money by being bought by admirers, and the publisher--it says here--was M. Deputy of Pittsburgh.

Sincerely yours,
William E. Baringer
William E. Baringer
Professor of History
U. of Fla.

P. S. Your Foundation's address on me is a bit out of date. An associate professor I have not been since June 30, 1949. Correct designation since 7-1-49: Professor of Social Sciences.

Stewart W. McClelland, LITT. D., L. H. D., F. R. S. A.
Ann S. McClelland, M. A., LITT. D., F. R. S. A.

730 BRAESIDE COURT
INDIANAPOLIS, INDIANA 46260
TELEPHONE (317) 846-7477

January 19, 1969

Dear Gerald:

What an intriguing problem you pose with Blyhte's lithograph. I have seen it before but I do not remember when, but it seems to me that it was an illustration in an old book. I just can't remember and as you know my library is no longer with me, so I can't look it up. I had never paid much attention to it until you began to question the meaning.

There are many things wrong with the picture, such as draping the flag over a window, but the artist has ~~put~~ it the right way ~~up.~~ I recognise the head, Jackson, on the mantel-shelf.

~~Of whom is the bust hanging from the book-case? What is the legend on the book case, I can figure our only:~~

~~With slavery the ##########(?) War Would-- --(?)~~
~~AndWithout Slavery~~
~~It would not be continued."~~

The Masonic emblem is upside down. There is a great state of confusion everywhere, or does the inverted square and compass have some meaning in Masonry which I have forgotten or never knew? The three rings of the chain in the Odd Fellows, as you probably know, stand for the public meaning, Friendship, Loyalty and Truth.

If you do not know about this Masonic symbol we can write Winston Coleman, or possibly you have written him for he is an authority on Masonry.

When I do get anything to write I shall and of course if you want to use it you may do so.

Love to both of you,

Ann S. McClelland

From The Desk Of: Wayne C. Temple

Date: January 20, 1969

To: Dr. R. Gerald McMurtry

Re:

Dear Gerald:

David Gilmour Blythe's picture of "President Lincoln Writing the Proclamation of Freedom, Jan. 1, 1863" appears to me to be the work of an untrained artist of average ability who never learned the art of arrangement. To my untrained eye I see no disrespect shown to President Abraham Lincoln in this engraving. Blythe has merely attempted to indicate all the many things which may have influenced his Proclamation. The artist's only example of poor taste is using the United States flag as a curtain at the window. Blythe shows it pulled aside to let more light in on the subject. Perhaps he wished to convey the impression that the Proclamation was not completely constitutional. In fact, Lincoln himself realized this and had the 13th Amendment introduced so that it would make the Emancipation Proclamation legal.

If you wish to print my poor impressions, you are at liberty to do so.

Enclosed is another pamphlet for your collection.

Cordially,

E. B. "PETE" LONG
708 N. Kenilworth
Oak Park, Illinois

Village 8-9563
Jan. 19, 1969

Dear Gerald:

Re that Lincoln emancipation cartoon, Barbara, while looking for something else, found it printed in the juvenile edition of Bruce Catton's THIS HALLOWED GROUND, Illustrated Edition for Younger Readers, Doubleday, 1956, 1962, p. 89. Picture credits attribute it to Library of Congress Print Division, transparency by Sandak, Inc.

I don't know if this is of any value to you, but thought we would let you know.

Barbara is completing two large Lincoln cartographic murals for Ralph Newman's Japan exhibit. I am heavily engaged in Nevins' work and my teaching at Illinois Circle.

Wish we could see you more often.

Most cordially,

Pete

21,Jan.1969

BOSTON UNIVERSITY

COLLEGE OF LIBERAL ARTS
CHARLES RIVER CAMPUS

BOSTON, MASSACHUSETTS 02215

Dr. R. Gerald McMurtry
Lincoln National Life Foundation
Fort Wayne, Ind.

Dear Dr. McMurtry:

I have found no information on the Blythe lithograph in our Lincoln Collection. The only place where I found reference to it was in Dunlap and Burton, The American Civil War A Centennial Exhibition. It was #177 in the Library of Congress exhibit- you are doubtless familiar with this.

The presentation does not seem a caricature to me. Although cluttered after the fashion of the time, it appears to put the matter of the Proclamation in a favorable light. The following things struck me as I studied it:

-Lincoln is leaning forward, his facial expression is of a "now-it-is-done" tenor
-his left hand on the Bible, in his right the pen
-The fact that he is in his shirt sleeves, neck open, no tie probably suggests the difficulty that confronted him
-I cannot figure out why one slipper is off (unless to ease his foot), but note that the other foot rests on a "Peace Petition"
-The bust of Jackson with caption seems significant, as do the volumes of Clay and Webster on the floor
-The background items are significantin balance- on the left, the Presidential oath, key, and scales of jus tice, and opposite the Bookcase and caption- the bust of Buchanan hanging certainly gives emphasis!
-I find the documents arranged on the floor and about full of interesting meaning-the globe indicating world involvement, for example
-another striking thing is the flag draped in the window and the light streaming in focusing on the Proclamation, Lincoln's hand and pen.
-I do not get the significance of the prominence given to the Masonic and Odd Fellow emblems- I shall look for something on them in your forthcoming comments.
-the letters scattered on the floor suggest the pressures pro and con which were so grave and important.

I am sure that your comments in Lincoln Lore will be most enlightening- I hope that your explanation will be in much detail. I shall look forward to reading what you will write, and I only regret that I could not be of any help to you.

Yours sincerely, Kenneth A. Bernard

Box 24, Edison, New Jersey
08817

January 27, 1969

Mr. R. Gerald McMurtry
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Mr. McMurtry:

[I cannot resist sending you a note of thanks for your letter of December 12 enclosing the photograph of the lithograph of Lincoln in his office. It makes me feel so at home in my own study, which is so much similar in its appearance of messiness. I have never seen this print before.] Of course, any remark that I have made may be reprinted in your delightful publication, LINCOLN LORE.

With kind regards,

Cordially yours,

Earl Schenck Miers

Earl Schenck Miers

Box 24, Edison, N.J. 08817

EDISON, N.J.
JAN 28
1969
08817

U.S. POSTAGE
NATIONAL
CHILDREN'S
DENTAL HEALTH WEEK
6c

Mr. R. Gerald McMurtry

The Lincoln National Life Foundation

Fort Wayne, Indiana

Northridge, Calif
Feb 15, 1969

Dear Gerald :

The Blythe print is a joyous discovery and, without question, is entirely favorable to Mr Lincoln.

I have never seen a copy of it in some 50 years of collecting and browsing in odd corners. I might have missed it, of course, but since Ralph Newman and you have not seen it I'd risk terming it (even if provisionally) to be unique. I won't go into all of other reasons for this opinion as our joint ignorance of the print should suffice.

All of the symbolism in the print are of Union coloration. . note the flag displayed in the window , the scales , the key, Wshinton's sword, the Masonic square, compass and the open eye of Truth, the links of Union and the Bible as a source of the mercy the artist felt in the Emancipation Proclamation. It is interesting to note Andrew Jackson in the place of honor on the mantel while Jefferson Davis is hung in the background. One or two I showed the print to suggested the hung bust could be Buchanan . . but I think that too oblique. The artist is too direct otherwise to credit that he would single out old Buck for censure on his closing months of kicking and waiting for March 4th. Note that the Presidential Oath is associated with the Warden's Key and the Scales of Justice and that every element in the picture speaks of some influence that played benignly upon the making of the President's character.. including the globe that represents the world opinion that was so present in the mind of Lincoln. His foot rests upon the Peace Democrats and at his right hand are examples of the many problems that beset him - John Morgan, Nassau, Lord Lyons, Libby Prison, the Indian Troubles and the like. Webster on the Constitution and the life of Clay are near at hand. Finally scattered over the floor are letters from the public. A pamphlet of Kelly is tossed into the fire-place and the denunciatory Wendell Phillips, (prior to the issuance of the Emancipation Proclamation - and we see Lincoln drafting it --) has been tossed into the grate. (Over)

I have not tried to write tight to fit your format but have rambled on to cover the ground as I see it . Please feel free to select, reject, tighten or rewrite as you see fit.

(By the way is there any hint that the print is based on an actual painting or is there reason to believe that Blythe did it directly on the stone? That is to say -- you indicate it is ' after a painting by Blythe ' - but is there a lithogaphic artist's name on the print? I would say that if it is Blythe's first lithograph he had mastered the craft very well in his first attempt.)

Carl Hanzlik

CARL HAVERLIN
8619 LOUISE AVENUE
NORTHRIDGE, CALIFORNIA 91324

DICKENS 3-2218

March 2nd, '69

Dear Gerald:

My apologies for the delay in getting the Blythe comment back to you . It was held up for some time due to an illness in the family. Then I phoned and wanted to give it verbally -- but , being told it was still in the writing , agreed to send it by mail. I gave it to a friend whose memory failed him and it remained in his glove compartment until he found it today. I send it along with the marked list.

I have a suspicion that the print was never actually issued. This is not only because of it being so rare thatI have never seen a copy in all my long prowling in odd corners but because of Newman's re-inforcement. If he and you and I have never seen it -- it wasn't there to be seen. But there is more reason to think it was never issued -- E & F seemed to have a history of printing and not selling. . . or at least not selling enough to prevent disappearance.

For example I have what I assume to be a salesman's book of 30 lithos,16 X 12, some in color, some tinted but mostly B &W, of Union military leaders -- including one of Stanton. The generals and Cols (a few) are stock from the necks down on horseback - four poses. The Admirals and Commodores are also on stock bodies on stock surroundings. The point is - I have never seen any of them elsewhere. I used to search for informed collectors who might throw some light on them. None ever could. I assume - not published.

Another collection of E & G lithos (17 in all) 16 1/2 X 12 1/2 , B&W showing the action of 47th Ohio , Co.G, in the in the West Va. Campaign are very scarce , though not unknown like the others. Nevertheless the sum total of my impressions adds up to a very good lithograph outfit that didn't have distribution.. . and that was guided by someone who popped with enthusiasm and got things on to the stone before he thought it through.

A pure guess as to the rarity of the Blythe print is that in great enthusiasm our unknown director of production put it on the stone and then found that those he showed it to were repelled by what they preseumed to be an undignified treatement of the President or failed to see that Blythe , within his obvious limitations was attempting a coupe d' oeil (Sp ?). He was a damned good primitive. At any rate if a few leading lights in the Cincinnatti area questioned its motive (or E & F's patriotism) my guess is the print would have been withdrawn very quickly.

It is interesting, in this connection, that even at this late date your own reaction was a guarded one -- feeling, and I am sure properly, that some of the idolators would be critical of the Foundation for publishing it . As my brief little piece points out - in my opinion it is entirely favorable to Lincoln .

Again my congratulations to you for a fine acquisition

Dick

P.S.The fact that another publisher - Deputy - put the print out in 1864 lends support, of course,to my opinion of E & F's CW material and methods. It is not too idle to presume that Mr. Deputy , after receiving his edition of the print, ran into the same situation that I have hypothecated for E & F, and cut his losses by burning them. If so -- alas for the rest of us -- but all the better for your great collection.

Dick

March 6, 1969

Mr. Carl Haverlin
8619 Louise Avenue
Northridge, California 91324

Dear Carl:

Your two separate comments on the lithograph taken from the Blythe painting have arrived. Unfortunately, I had to go to press earlier this week to get the LINCOLN LORE out on time.

I like your comments. I have condensed the two papers into one. In enclose a copy. Some of your questions will be answered in the March LINCOLN LORE. I hope to use your letter in the April issue with a title "Another Comment on the Lithograph Taken from Blythe's Painting," if I can fine the space.

I wish you could see the beautiful colored lithograph in the original. It is our best print. I paid $75 for it. The trucker from whom I bought it expected about $10. He almost fainted and so did I. However while I knew the lithograph was rare, I did not realize how rare. To think that it was found in an old house in Fort Wayne is a never ending wonder.

Many thanks foryou for all the trouble you went to to compile your comments.

Yours sincerely,

R. Gerald McMurtry

RGM/cmvr

Dear past Master - worthy, honorable, & noble - Prower of all things:

What is significance of "Square & Compass" when it appears upside down? It seems to me it symbolizes some form of protest. Do you have any similar recollection?

Seeker of Wise Light

Dear SOMA (Pronounced sóma)
It is a distress signal - like flying the flag upside down. Wouldn't you be distressed to live in a messy room like that?

Sincerely
Grand Poobah!

Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1573 FORT WAYNE, INDIANA March, 1969

"President Lincoln Writing The Proclamation of Freedom, January 1, 1863"

Editor's Note: About two years ago, during the process of dismantling an old Fort Wayne house which was to be razed, a workman discovered a beautifully colored framed lithograph, in remarkably fine condition, entitled "President Lincoln Writing The Proclamation of Freedom, January 1, 1863." The lithograph was drawn and printed in color by Ehrgott, Forbriger & Co., Cincinnati, Ohio, after a painting by David G. Blythe. It was published in 1864 in Pittsburgh by M. Depuy at No. 21 Wylie Street. It measures 14"x 19" plus margins. The Lincoln National Life Foundation was most fortunate in securing this exceedingly rare lithograph for its Lincoln Library-Museum.

Apparently the artist, David Gilmore Blythe, was an ardent Unionist, and his five paintings of which the editor has some knowledge reveal more than a passing interest in politics and the Civil War. I am particularly indebted to David A. Jonah, Librarian and Director of Libraries of Brown University, for calling to my attention a photograph of a Blythe oil painting titled "Lincoln versus Fremont." This has pretty much the same composition as the one under discussion, with

copies of contemporary newspapers and other documents scattered liberally throughout the picture. In 1942 the original painting was owned by a Philadelphian; however, its present ownership is uncertain.

The American Heritage Picture History of The Civil War (narrative by Bruce Catton) published by Doubleday & Company, Inc. in 1960 contains four of Blythe's productions. On page 258 a black and white print of the "Proclamation of Freedom" painting carries this cut line: "In the 1864 lithograph Lincoln is surrounded by such allegorical symbols as the Bible, scales of justice, and the Presidential oath, which, the artist intimated, aided him in drafting the Emancipation Proclamation." The cut for this print was made from the lithograph that is owned by the Library of Congress. A similar cut from the Library of Congress print appeared in *Presidents on Parade* by Milhollen and Kaplan, published by the Macmillan Company, 1948. Their cut line follows: "During the first year and a half of the Civil War the question of slavery lay in the background. The fight for the Union was the prominent issue. However, the forces against slavery had been marshaling their strength and insisted that the government take prompt action. In answer to these demands, Lincoln replied that his paramount duty was to save the Union, with or without slavery. Yet, slavery had no place in a country founded on the principle of freedom for all. Lincoln, who sincerely wanted the institution abolished, wrestled with the problem for many months."

A Blythe painting in color appears on page 327 of the American Heritage book depicting General Abner Doubleday's division crossing the Potomac. The original painting is the property of the National Baseball Hall of Fame Museum.

A second painting in color appears in the book on page 497. This is more in the nature of a caricature. The cut line which is descriptive of the subject follows: "In this symbolic 1862 painting by D. G. Blythe, Lincoln, armed only with a gun swab and fettered to strict constitutionality by Tammany Hall Democrats, tries to crush the dragon of rebellion."

The final Blythe painting in the Heritage book appears on page 500 and depicts the horrors of Richmond's Libby Prison where 1000 Union officers were confined in eight rooms of the former tobacco warehouse. The original painting is a part of the M. and M. Karolik Collection in the Boston Museum of Fine Arts.

It is believed that lithographs were only made of the "Proclamation of Freedom" painting. Today, original copies of the lithograph are owned by the Library of Congress (deposited for copyright in 1865) and The Lincoln National Life Foundation. It is hoped that the publication of this article will reveal that other copies of the lithograph are extant and are in the possession of private or institutional collectors.

About ten years ago one of the lithographs was advertised for sale by The Old Print Shop, Harry Shaw Newman, 150 Lexington Avenue, New York City. It was described as exceedingly rare. Dorothy Miller, in her biography of Blythe, stated that the original painting is gone. In reproducing the lithograph following page 112 of her book, she credits ownership to the Harry Shaw Newman Gallery in New York City.

Winifred Porter Truesdell published in 1933 (volume two) a fine book entitled *Engraved and Lithographed Portraits of Abraham Lincoln*. It was the compiler's intention, before his death, to publish volume one. After his demise, the Foundation secured his research material which reveals that he was familar with the lithograph taken from Blythe's painting "Proclamation of Freedom." Truesdell tried to identify every engraved and lithographed portrait of Lincoln with a Lincoln photograph using the Frederick Hill Meserve classification. As the Blythe Lincoln head was unidentifiable, he planned to place it under the heading of "Fictitious". However, he must have liked the lithograph as he made a notation to reproduce it in his forthcoming volume one.

Shortly before Christmas the editor sent out forty 8 x 10 glossy photographs of the Blythe lithograph with a letter requesting the nation's leading Lincoln students to make some comment regarding the picture's true meaning and import. To some it may have appeared to be a caricature with an anti-Lincoln slant. However, those who replied seemed to feel that the picture was filled with symbolism and meaning with a pro-Lincoln approach. I feel sure that in an analysis of the picture many did read from the clutter of the room what the artist was attempting to say. As these replies are so interesting, excerpts from some of the letters follow.

R. G. M.

"In his painting of Lincoln preparing the final Emancipation Proclamation, David G. Blythe seemed to be answering Adalbert Volck's bitter caricature of Lincoln writing beneath a portrait of John Brown as 'Saint Ossawatamie' and a scene of bloodshed in Santo Domingo. With his foot on a copy of the Constitution and a malignant scowl, Lincoln uses an inkpot held by a devil. The same half-uncovered window at the left and a gratuitous masonic emblem in both pictures indicate that Blythe knew Volck's caricature.

"Blythe saw Lincoln discarding mounds of precedent and pressure to prepare his proclamation with the aid of the Constitution and the Bible, held on his lap. A bust of Andrew Jackson stands on the mantelpiece as inspiration, while a bust of James Buchanan is lynched in the background. Before Lincoln is a map of the rebel states with a symbolic broom handy to suggest their fate. The Presidential oath hangs behind Lincoln to show his consciousness of his responsibilities. A map of Europe and the sword of Washington hanging together on the far right indicate that the artist had imperialist ambitions for the reunited nation. Above all, however, Blythe wanted to portray Lincoln as capable of reaching the right decision by holding firm to fundamental principles, putting behind him the results of the heated debate over slavery which had existed as long as the nation."

John Y. Simon, Executive Director
The Ulysses S. Grant Association

"It's a very interesting picture and one which I had not seen. As I read it, it is a pro-Lincoln production. Lincoln is depicted in an attractive way. His face is thoughtful and solemn, and rugged, but not ugly. He has his hand on the Bible as he composes the Emancipation Proclamation and is looking at a bust of Jackson and the latter's statement affirming the perpetuity of the Union. As I interpret the clutter in the room, the various documents are from both Northern and Southern sources and are intended to show that Lincoln had 'researched' widely before he wrote the Proclamation. They may be also intended as symbols of the sectional background of the war."

T. Harry Williams
L. S. U. Dept. of History

"I am inclined to think that the artist intended the lithograph to have a pro-Lincoln meaning. Lincoln's left hand is on the Bible, and here the artist may be suggesting that the President, though well aware of other references, had recently turned to the Bible for inspiration. Lincoln is pictured as being deep in thought, almost transfixed by thought and inspiration. The additional inspiration he seeks clearly is not to come from the clutter of books, documents, and other objects to the right or left of him—or behind him. He is attuned to ideals, ideas, and language closely related to what he has read in the Bible."

Holman Hamilton
Dept. of History
University of Kentucky

"I looked at the photograph you sent me for some time, trying to decipher the titles on the papers, books and other articles that were strewn around the room. My reaction was that these were probably the materials that Lincoln had consulted in checking to find the constitutional backgrounds of the Proclamation as well as for guidance in the Proclamation itself. I notice that the volumes include constitutional law, histories of the United States and many, many other documents which might have had some bearing on the Proclamation. As I look at it, I cannot think of it as being a caricature."

David A. Jonah
Librarian and Director of Libraries
Brown University

"Whether it is honest or ironic in the intention, I do not know. My own opinion is that it is honest, but clumsy."

Allan Nevins
Henry E. Huntington Library

"I think the Blythe lithograph is first-rate and certainly should be used. I think in a way, Blythe was a prerunner of the "pop artist" of today. He seems to be creating the atmosphere of incredible pressure, tumult and disorder, as well as pressure that besets Lincoln as he strives to fulfill the obligation of his oath of office and his pledge to preserve the Union and free the slave. The Presidency is a lonely job and the holder of the office is confronted with decisions almost impossible for one man. A man of conscience and courage would be troubled in the position. This work does convey the loneliness and complexity of the office perhaps better than I have ever seen it before."

Ralph G. Newman
Abraham Lincoln Book Shop

"I have been cudgeling my brains over the lithograph you sent of Lincoln and the Emancipation Proclamation. It certainly can be interpreted in several different ways. However, I interpret it as an attempt to show the various forces being brought to bear on the President, and the difficulty of his decision. I believe the artist has attempted to include a great deal of symbolism such as in the key, scales, flag at the window and various impedimenta. If it has a slant, I would think it a mildly critical one. But to me the artist has some recognition of the difficulty Lincoln had in composing the proclamation. Many of the items portrayed may well have entered Lincoln's thoughts. The weight of the decision is present."

E. B. (Pete) Long
Oak Park, Illinois

"The only significance it has for me is that it portrays a man in a deep quandary. I am afraid I shall have to let it go at that. Our custodian of prints, a very knowledgeable woman, tells me that she believes this piece to be very rare."

Paul M. Angle
Chicago Historical Society

"I think the copy of the Blythe lithograph is as intriguing as any Lincoln item I have ever seen. I assume that each of the different items had some significance. As a Mason of some slight prominence I was intrigued by the Masonic emblem. The square and compass are upside down. All of the evidence indicates that Lincoln was not a Mason. I had never heard of this item nor of the artist. I would think that the relation of the symbols to Emancipation might call for a good deal of research and the occasional traveling up a blind alley."

Warren L. Jones
U.S. Court of Appeals
Jacksonville, Fla.

"I may be over simplifying the artist's intent but, in my opinion he was trying to indicate the pressure Lincoln was under in relation to the issuance of the Emancipation Proclamation. Almost every group, pro and con, is represented in some way in this cluttered room. If this was the artist's purpose, his grasp of the situation was unusual as even those close to Lincoln were not aware of the pressures to which he was being subjected."

James T. Hickey
Curator, Lincoln Collection
Illinois State Historical Library

"I do not get the impression that the lithograph is anti-Lincoln. It would appear to me that the artist very vividly shows Abraham Lincoln beset on all sides by all manner of problems. To me, I think the artist has realistically presented with his symbolism the harrassment Lincoln must have had from all areas."

King V. Hostick
Springfield, Illinois

"The David Gilmore Blythe painting (as reproduced in this color lithograph) appears to me to be a pro-Lincoln work, and the artist was not one of the most talented painters of his day. In his rather primitive manner the artist attempted to symbolize, as well as graphically dramatize President Lincoln's act of Proclaiming freedom and emancipation in 1863. Perhaps the key to the picture and the cluttered situation in general is represented by the key over Mr. Lincoln's head, and under the key on the wall, the oath the President took when he swore to preserve the Union. Even though the country was badly out of balance as shown by the scales and the tilted bust of Buchanan (also off-balance and literally hung-up), Lincoln himself sits firm and resolute amid the clutter.

"Lincoln's fist rests solidly on the Holy Bible, while, close at hand, the papers and books of Clay, Webster and Calhoun's writings tend to bolster and strengthen his position. The rail-splitter's maul lies on the floor upon a map of the United States, possibly a Lincolnesque symbol of his early humble toil as well as the grass-root strength of the country. The American Flag at the window has been pulled back to shed light on his proclamation. The letters on the floor and the various protest broadsides in the room do not apparently hinder or withstand his considered action and meditation prior to signing the meaningful document. His right foot rests heavily on the Democrat's peace policy, apparently unacceptable to him, while his war policy, necessary to crush the rebellion, still stands. The one slipper (off his left foot) seems to convey the President's usual disregard for formality and neatness, in contrast to his determination to act on the all important matter, the question of freedom by the stroke of his pen."

Lloyd Ostendorf
Author and authority
on Lincoln photographs

"In fact, the picture comes directly out of the 19th century German romanticism transmitted to the United States by artists who studied in Munich or Dusseldorf; to get a full sense of the flavor of this work, one should see such works of Carl Spitzweg as *Der Arme Poet* (1839) or the last version of *The Bookworm* (1884). There seems to us to be a good deal of allegory in the depiction of Lincoln. There is no suggestion that he actually wrote the proclamation in this room, surrounded by these objects, and therefore one might see in the picture something fairly close to the political cartoon in method and in effect."

Alan Fern
Prints and Photograph Division
Library of Congress

"My only feeling is that the artist attempted to convey the many events and influences which brought about the Emancipation Proclamation."

Roy P. Basler
Chief, Manuscript Division
Library of Congress

"To me, Blythe has presented Mr. Lincoln, not as he himself saw him nor as we see Lincoln now, but as Mr. Lincoln saw himself in his time of torment, striving to arrive at the right decision regarding the public pronouncement of emancipation. Surrounded by contrary advices and smothered by petitions, appeals and threats by those who sought to confound him, Mr. Lincoln appears in the painting as a most unstatesmanlike figure. So he seemed to himself to be, in Blythe's interpretation. Alone with his thoughts, having gone without food and rest for many hours, and shivering with cold in an unheated room, Lincoln sees himself as a pitiful apology for the leader of a great nation. Yet Blythe's message in this painting, as I understand it, is that Lincoln was at this moment closest to greatness without knowing it himself. Lincoln's thoughts center on his Presidential oath and the scales of justice, tipped in imbalance but with the key to the dilema poised directly above the oath. The philosophies of earlier great statesmen goad him. His left hand with fist tightly clenched rests on the Bible and the Constitution as he writes the text of the Proclamation with his right hand. The President has raised one corner of the flag at the window to give him light as he considers the petititions of the people: from the Quakers, concerned with conscientious objectors; draft riots; divisions within the churches. Over all these, the bust of former President Buchanan hangs quite useless from a corner of the bookcase. Lincoln is entirely alone as he considers the voices of all the people and fulfills his promise to them 'to do the best I can, in my own conscience, under my oath to the law'.

"Of unusual significance, if I read it correctly, is the Masonic symbol placed above that of the Eye of the

Lord. In the 1870's the Eye was used as a sign of a labor union by the Mormons in Utah but I do not know of its use with this meaning as early as 1863. The three links of a chain may symbolize the shackles of a slave or perhaps have some other meaning."

Josephine Cobb
Specialist in Iconography
National Archives and Records Service

"My guess would be that the artist had a pro-Lincoln approach, and that he was trying to show how the man reached his history-making conclusion in the face of so many distracting claims on his attention."

Bruce Catton
American Heritage Publishing Co.

"Clearly the artist is saying that Lincoln was under heavy pressure, for a variety of reasons and from a variety of sources, to do something about slavery. The artist is pointing out that in writing the Emancipation Proclamation, Lincoln was acting from mixed motives. It is obvious that the artist believes that the key to Lincoln's action was his responsibility to the people of the United States as their President, according to the oath he took when he was inaugurated. Thus the transparent symbolism of the key hanging above the 'Copy of Presidential Oath' directly behind the President's head.

"The artist recognized the importance of slavery in the Civil War by the prominent location of the sentence on the top of the bookcase. Lincoln's knowledge of American history, and specifically the history of the slavery controversy is stated; it is suggested that Lincoln was aware of the major statements concerning slavery made by famous Americans. All through the cartoon there appear three elements competing for his attention: (1) the absolute necessity of preserving the Union of American States; (2) the need to eradicate a great moral evil; and (3) the practical necessity of winning the Civil War. The importance of mobilizing world opinion behind the North is evident. The cluttered appearance of the room indicates the heavy burdens of the presidency, the conflicting pressures to which the President was subjected and the variety of major and minor situations he was expected to resolve.

"Certainly Lincoln acted from mixed motives when he issued the Emancipation Proclamation. The fact that he did so reflects his awareness of the diversity of opinion in the country but it is important to note that although he knew how divided the country was, he did not use the existance of divided opinion as an excuse for inactivity. I regard as quite significant, not only the placement of the 'Copy of the Presidential Oath' behind the President's head, but his posture in resting the Bible on his knee, with his left hand on its front cover."

Clyde C. Walton
Director University Libraries
Northern Illinois University

"The Blythe painting, the reproduction of which you sent me, is definitely a pro-Lincoln 1864 campaign document. What seems most weighty in support of this conclusion is the title of one of the broadsides displayed around the room. I refer to the one 'Protest from the Army of the Potomac Against Guarding Property of Traitors'. Since the Emancipation Proclamation was a Commander-in-Chief—War measure, the Army's role is of largest importance. Notice how tiny in comparison the 'U. S. Court' equivalent to the Army broadside is.

"I suggest also that Jackson's place on the mantel looking at Lincoln, the weighted scales of justice on the wall over his right shoulder, the copy of the Presidential Oath on the wall with a key symbolically pointing to it as the heart of his approach to emancipation, the map of Europe over on the left side suggesting another reason why emancipation was necessary—all these obvious and well known factors are brought forward here in a masterful manner."

Harold M. Hyman
Professor of History
Rice University

"Aesthetically, the artist seems to be focusing on the great need for a good house-cleaning at the Executive Mansion. Politically, he might be putting pressure on Congress to appropriate more money to hire additional domestics. Intellectually, I see the work as thoroughly pro-Lincoln. The artist put in all those papers and books, ruining the picture's aesthetic appeal in the process, because he aims to show that the Emancipation Proclamation was written as the grand climax of all American history. All else, he is saying, leads up to that. He puts in a map of Europe and a globe to suggest that Emancipation is also the climax of all human history."

William E. Baringer
Professor of History
University of Florida

"David Gilmour Blythe's picture of 'President Lincoln Writing the Proclamation of Freedom, Jan. 1, 1863' appears to me to be the work of an untrained artist of average ability who never learned the art of arrangement. To my untrained eye I see no disrespect shown to President Abraham Lincoln in this engraving. Blythe has merely attempted to indicate all the many things which may have influenced his Proclamation. The artist's only example of poor taste is using the United States flag as a curtain at the window. Blythe shows it pulled aside to let more light in on the subject. Perhaps he wished to convey the impression that the Proclamation was not completely constitutional. In fact, Lincoln himself realized this and had the 13th Amendment introduced so that it would make the Emancipation Proclamation legal."

Wayne C. Temple
Illinois State Archives

"The presentation does not seem a caricature to me. Although cluttered after the fashion of the time, it appears to put the matter of the Proclamation in a favorable light. The following things struck me as I studied it:

— Lincoln is leaning forward, his facial expression is of a 'now-it-is-done' tenor.

— His left hand is on the Bible; in his right hand is the pen.

— The fact that he is in his shirt sleeves, neck open, no tie, probably suggests the difficulty that confronted him.

— I cannot figure out why one slipper is off (unless to ease his foot), but note that the other foot rests on a 'Peace Petition'.

— The bust of Jackson with caption seems significant as do the volumes of Clay and Webster on the floor.

— The background items are significant in balance: on the left, the Presidential oath, key and scales of justice; and opposite the bookcase and caption, the bust of Buchanan *hanging* certainly gives emphasis!

— I find the documents arranged on the floor and about, full of interesting meaning; for example, the globe indicating world involvement.

— Another striking thing is the flag draped in the window, and the light streaming in focusing on the Proclamation, Lincoln's hand and pen.

— I do not get the significance of the prominence given to the Masonic and Odd Fellow emblems—I shall look for something on them in your forthcoming comments.

— The letters scattered on the floor suggest the pressures pro and con which were so grave and important."

Kenneth A. Bernard
Professor of History
Boston University

"There are many things wrong with the picture, such as draping the flag over a window, but the artist has hung it the right way. I recognize the head, Jackson, on the mantel-shelf. The Masonic emblem is upside down. There is a great state of confusion everywhere, or does the inverted square and compass have some meaning in Masonry which I have forgotten or never knew? The three rings of the chain in the Odd Fellows, as you probably know, stand for the public meaning, Friendship, Loyalty and Truth."

Stewart W. McClelland
Past President and present
Trustee of Lincoln Memorial University

"I cannot resist sending you a note of thanks for your letter of December 12 enclosing the photograph of the lithograph of Lincoln in his office. It makes me feel so at home in my own study, which is so much similar in its appearance of messiness. I have never seen this print before."

Earl Schenck Miers
Author and historian

4-8-69

R. G. McMurtry:

I just read the March issue of Lincoln Lore, # 1573.

Though I'm not much of a Lincoln student, it is of particular significance to me that the Masonic symbol is upside down as mentioned by Warren L. Jones. Josephine Cobb mentions that the Masonic symbol above the eye of God is of unusual significance. However, that is merely the symbol upside down again. In my Masonic lodge work I have seen this ~~many~~ number of times where the eye of God is over the Masonic emblem.

The three links of the Odd Fellows symbol are always portrayed horizontally, e.g. ⊂⊂⊃. The fact that they are tilted and the Masonic symbol is upside down would indicate to me a critical and subtle view of the Proclamation.

Ken Hallenbeck

April 11th, 1969

Dear Dr. McMurtry:

I was very much interested in the March edition of Lincoln Lore and the Blythe cartoon, for that is what I think it is.

There was the utmost confusion in thinking at that time concerning the Emancipation Proclamation. When Lincoln initiated the same initially in September 1862 he was full of doubts as to the constitutionality. That also applied in January 1863. Actually the Proclamation was only constitutional with an amendment to the constitution which ultimately was passed.

I think the picture is a cartoon or caricature of the confusion surrounding this Proclamation. I do not think the picture was intended to be either adulatory or critical. It depicted the times. Lincoln himself had not reached at that time the position in men's minds that he now occupies. He was subject to the most bitter criticism.

I was quite interested in the comments concerning the Masonic symbol, which is shown upside down on the bookcase. For a Canadian it is rather remarkable that none of the authorities you quote mention the real fact that at that time the Masonic Order was a political issue. Please read the Life and Works of Thaddeus Stevens. Stevens was an ardent abolitionist. He was critical of the Proclamation of Emancipation, I think on constitutional grounds. He was an ardent anti-Mason and ran on that platform on several occasions. In some ways he was one of Lincoln's big problems. By chance he represented Gettysburg , a precinct in 1863 to be the scene of the great battle. Blythe obviously included the anti-Mason political move by showing the symbol in the background.

The picture undoubtedly portrays a man in deep quandary but also in deep confusion because that is the situation that surrounded the Emancipation Proclamation in 1862 and'63. I think it is a mistake to deify Lincoln before his day. Actually that day did not come about before April 1865.

I may say that I read your comments with great interest.

Sincerely yours,

Leslie M. Frost

Dr. Gerald R. McMurtry,
Editor, Lincoln Lore,
The Lincoln National Life Foundation,
FORT WAYNE, INDIANA.

Blythe

April 21, 1969

Mr. Leslie M. Frost
17 Sussex Street North
Lindsay, Ontario
CANADA

Dear Mr. Frost:

I was glad to have your letter of April 11th with your comments on the Blythe lithograph titled "Proclamation of Freedom."

I am glad that you found our March LINCOLN LORE of interest with the comments concerning the rare print.

I, too, was surprised that the students who made comments ignored, rather generally, the Masonic emblem turned upside down.

Yours sincerely,

R. Gerald McMurtry

RGM/cmvr

The Travelers
The Travelers Insurance Company
The Travelers Indemnity Company
Hartford, Connecticut

J. DOYLE DEWITT
CHAIRMAN OF THE BOARD

April 18, 1969

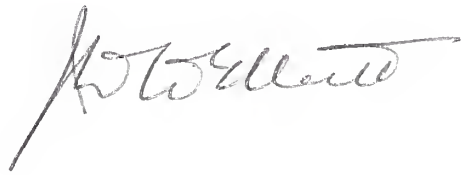
Dr. R. Gerald McMurtry
The Lincoln National Life Insurance Co.
Fort Wayne, Indiana

Dear Doctor McMurtry:

I was very much interested in your article on the "Proclamation of Freedom" painting and lithographs from it.

I have owned an original copy of the lithograph for several years and have always considered it one of the most interesting and intriguing items I own. I think it was intended to be pro-Lincoln.

Sincerely



Its name indicates its character

The Lincoln National Life Foundation

Fort Wayne, Indiana 46801

R. GERALD MCMURTRY
DIRECTOR

April 21, 1969

Mr. J. Doyle DeWitt
Chairman of the Board
The Travelers
1 Tower Square
Hartford, Connecticut 06115

Dear Mr. DeWitt:

I was pleased to receive your letter and to learn that you have an original lithograph of the "Proclamation of Freedom" by Blythe.

Yours is the fourth copy known to exist. Other copies are in the Library of Congress, The Lincoln National Life Foundation, and there is a third one missing that was advertised about ten years ago by The Old Print Shop (Harry Shaw Newman). Did you by any chance purchase the copy he offered for sale?

I hope some day you will be able to visit our Lincoln Library-Museum.

Yours sincerely,

R. Gerald McMurtry

R. Gerald McMurtry

RGM/cmvr

Arnold Gates literary editor LINCOLN HERALD

April 24,1969

Dear Gerald,

It was not until the March issue of "Lincoln Lore" arrived that I realized I had failed to respond to your letter of December and the photograph of the lithograph "President Lincoln Writing the Proclamation of Freedom.Jan.1.1863" by David G.Blythe on which you wanted my comments. Please forgive me but considerable travel has cut into my spare time and prevented me from answering much of my mail.

I had first considered the setting of the lithograph as a sort of attic of history with Lincoln sitting in the center of a great clutter of books, broadsides, documents and - in some instances - symbols of the past. The material strewn about him also appears very much the way volumes and papers might be spread about the room in the course of research. This mass of material might also mean that Lincoln had been influenced by it or had searched through it all and had discarded all of it as not adequate to the need of his time, perhaps to illustrate his observation that the nation must act and think in a new way.

The bust of Buchanan is not allowed to rest on its base perhaps thus symbolizing that his administration really solved nothing but was rather a very poor caretaker on the eve of chaos. The bust of Jackson, on the other hand, rests squarely on a ledge and acts as a paperweight for the memorable phrase "The Union Must & Shall be Preserved." Perhaps it symbolizes Lincoln's own unyielding faith in the Union and his firm decision that it must be maintained.

Old Glory, pulled back from the window perhaps is also a symbol that the flag is not a drape or curtain designed to conceal what is wrong or to shut out light but something that can be pulled back to shed light on the words and phrases of history. Perhaps the artist was striving to symbolize the flag that had been the one banner under which the nation, of Southern and Northern states, had once prospered or the flag pulled aside as the artist pictures it might also represent the war-torn and divided Union.

The maul on the war map might be symbolic of some of the punishing and hammering battles which had been experienced up to that point of time. The sword hung across the map of Europe might stand for Washington's "no entangling alliances" admonition or it might symbolize the colonies tearing themselves free from the link with Europe through the struggles and triumphs of the American Revolution.

The scale of justice rises on the right which leads me to conclude that the artist was sympathetic to Lincoln's purposes. The key might symbolize that in Lincoln the nation had found the solution to its grave problem. The one slipper off Lincoln's foot might very well represent Lincoln's own observation that he did not control events but that events controlled him. The letters and bits of paper on the floor could represent rejected ideas or suggestions on how best to achieve the Nation's purpose. The symbols of the Masons,Odd Fellows and church might also respresent influences that made themselves felt or were considered. Lincoln's left hand resting on a copy of the Bible which is on top of a copy of the Constitution could certainly represent the oath he took on entering office and how seriously he considered the taking.

289 NEW HYDE PARK ROAD • GARDEN CITY, NEW YORK 11530 • 516 FL 4-6177

I think it is risky to try to interpret what an artist had in mind if he himself never set to paper what it is he wants to portray. Without comment from the artist himself the viewer tends to read into what he sees far more than the artist ever intended. When that is not the case the viewer comes to one conclusion while the artist had something very different in mind. If we knew something of Blythe's political convictions we might understand his true use of symbols. Perhaps because this lithograph can prompt so many responses it is doubly unique. One doesn't look at it, say "how nice" and then go on to something else. An assured Abraham Lincoln seated in all the clutter teases up a lot of questions.

With kind regards,

Arnold

Arnold Gates

Puzzles Onlookers at Capital

Sesquicentennial Head Unveils Painting of President Jotting Notes in Bedroom —Doubts Voiced on Perspective

N.Y.Times 3/10/59

WASHINGTON, March 9 (AP) —A painting showing Abraham Lincoln in a white nightshirt was unveiled today.

The picture, by Jes Schlaikjer, New York and Washington artist, was unveiled in the rotunda of the Old Senate Office Building by Senator John Sherman Cooper, Republican of Kentucky, and other lawmakers before an audience of fourteen.

The painting depicts the night-robed Lincoln seated beside a four-poster bed scribbling notes for his Emancipation Proclamation in September, 1862.

Senator Cooper, chairman of the Lincoln Sesquicentennial Committee, commented:

"The painting has captured the simple dignity, the solemn earnestness and determination of President Lincoln just before the Battle of Antietam."

Others present were more reserved in their praise.

"What's the nightshirt bit?" inquired one tourist. "They're not trying to make out Lincoln was a member of the Ku Klux Klan, are they?"

An official explained that the artist was only trying to be historically accurate — that, in addition to the nightshirt and brocaded slippers, the picture includes the stovepipe hat in which Lincoln used to keep notes.

Another onlooker questioned the lighting arrangements in the bedroom. The only source of illumination seems to be a kerosene lamp so low on the table that Lincoln is obviously writing in his own shadow.

Even the executive director of the commission, Prof. William E. Barringer, voiced one quiet doubt. He said the artist's perspective made the bed look much too small for Lincoln's gangling frame.

"He'd have to sleep sidewise," Professor Barringer said.

A spokesman said Mr. Schlaikjer did the painting in 1957, in preparation for the Lincoln Sesquicentennial. Until the unveiling, it was stored in a Washington museum, away from viewers.

The work was done out of Mr. Schlaikjer's imagination, the spokesman said, but only after the artist had consulted Lincoln scholars.

Commission officials said they had the painting on loan from Mr. Schlaikjer. The artist is a member of the National Academy of Design. He was a consultant to the War Department in World War II, and a former illustrator for Harper's magazine and The Chicago Herald-Examiner. He is of Danish descent.

Ireland Frees Ten More

DUBLIN, March 9 (Reuters) —Ten more prisoners were released today from the Curragh, a detention camp outside Dublin where suspects of the outlawed Irish Republican Army have been held. Only twelve men are now detained and it is believed the camp will soon be closed.

12 Wamesit Road,
Waban, Mass. 02168.
May 24, 1969.

Dr. R. Gerald McMurtry, Editor
Bulletin of The Lincoln National Life Foundation,
Fort Wayne, Indiana.

Dear Dr. McMurtry:

May I add a footnote to your extremely fine and interesting article in Number 1573 of Lincoln Lore on "President Lincoln Writing The Proclamation of Freedom, January 1, 1863".

A copy of this lithograph appears on page 61 of "Abraham Lincoln" An exhibition in the Library of Congress in honor of the 150th Anniversary of his birth, published by the Library of Congress in cooperation with the Lincoln Sesquicentennial Commission, Washington, 1959.

I enclose also a xerox copy of an article from the New York Times of March 10, 1959, entitled "Picture of Lincoln in Nightshirt Puzzles Onlookers at Capital." This article relates to a painting by Jes Schlaikjer depicting the night-robed Lincoln seated beside a four-poster bed scribbling notes for his Emancipation Proclamation in September, 1862. As the article states that the work was done out of Mr. Schlaikjer's imagination, it would seem that he was unacquainted with the Blythe painting.

I should like to take this opportunity of conveying to you my deep appreciation for your able and inspiring editorship of Lincoln Line. The entire Lincoln fraternity is greatly indebted to you for the splendid work which you are carrying on.

Sincerely yours,

Benjamin Crane

Blythe

May 29, 1969

Mr. Benjamin Arac
12 Wamesit Road
Waban, Massachusetts 02168

Dear Mr. Arac:

Many thanks for your letter of May 24th. I am glad that you reminded me that the Blythe lithograph appears on page 61 of "Abraham Lincoln - An Exhibition in the Library of Congress in honor of the 150th Anniversary of his Birth," published by the Library of Congress, in cooperation with the Lincoln Sesquicentennial Commission, Washington, 1959.

I also recall the "Nightshirt" painting of Lincoln by Schlaikjer. I had not thought of this portrait in connection with Blythe's lithograph.

Many thanks for your fine words concerning LINCOLN LORE.

Yours sincerely,

R. Gerald McMurtry

RGM/cmvr

Lincoln Lore 1476 (Feb., 1961), "Furniture made by Thomas Lincoln", *Lincoln Lore* 1512 (Feb., 1964), "Thomas Lincoln Furniture", *Lincoln Lore* 1577 (July, 1969.
17. Thomas Lincoln's Tools and Supplies," *Lincoln Lore* 1577 (July, 1969)
18. Christopher C. Graham, Durrett Collection, University of Chicago Library, quoted in Ida M. Tarbell, *The Early Life of Abraham Lincoln* (New York, 1896), p. 233.
19. Josiah G. Holland, *The Life of Abraham Lincoln* (Springfield, MA, 1866), p. 34.
20. Reinhard H. Luthin, *The Real Abraham Lincoln* (Englewood Cliffs, N.J., 1960), p. 15-16.
21. Springfield, (Illinois) *Globe Democrat*, May 7, 1892.
22. Benjamin P. Thomas, *Lincoln's New Salem* (Springfield, Illinois, 1934), p. 41.
23. *Ibid*, p. 16.
24. Daniel J. Boorstin, *The Americans: The National Experience*, (New York, 1965), p. 94.
25. Abraham Lincoln, "Communication to the People of Sangamo County, March 9, 1832" in *The Collected Works*, 1, 5.
26. Columbus Insurance Co. vs. Curtenius (6 McLean 209), Columbus Insurance Co. vs. The Peoria Bridge Association (6 McLean 70).
27. Hurd, et al. vs. Railroad Bridge Co., U. S. Circuit Court, September, 1857.
28. J. C. Parish, "Lincoln and the Bridge Case", *The Palimpest* 4 (May 1922): 142-154.
29. Abraham Lincoln, "Speech to the Jury in the Rock Island Bridge Case, Chicago, Illinois, September 22, 1857" in *The Collected Works*, II, 415-422.
30. Ruth Painter Randall, *Lincoln's Sons* (Boston, 1955), p. 20-21.
31. Robert C. Post, "'Liberalizers versus Scientific Men' in the Antebellum Patent Office", *Technology and Culture* 17 (January 1976): 37.
32. Thomas I. Starr, "The Detroit River and Abraham Lincoln", *Bulletin of the Detroit Historical Society III* (February 1947): 2-4.
33. U. S. Congress, House. "Report of the Commissioner of Patents for the Year, 1849." Exec. Doc. No. 20, 31st Congress, 1st Session, p. 262.
34. Abraham Lincoln, "To Benjamin Kellogg, Jr., Washington, April 21, 1848" in *The Collected Works*, II, 14-15.
35. Abraham Lincoln, "To Amos Williams, Washington, Dec. 8, 1848 in *The Collected Works*, II, 14-15.
36. U. S. Congress. "House Journal" 30 Congress, 1st Session, Jan. 21, 1848, p. 273.
37. Illinois Supreme Court. Miller vs. Whittaker, Young vs. Miller, 23, Ill. 453; see also: Lewis vs. Moffett, 11 Ill, 392; Myers et al vs. Turner, Myers et al vs. Tuerner, 17 Ill. 179.
38. Abraham Lincoln, "Opinion Regarding Land Surveys, January 6, 1859," in *The Collected Works* III, 348-49.
39. Abraham Lincoln, "Autobiography Written for John L. Scripps, c. June, 1860", in *The Collected Works* IV, 65.
40. Maurice Dorfman, "Lincoln's Arithmetic Education: Influence on his life, Part I", *Lincoln Herald* 68 (Summer 1966): 61-80.
Maurice Dorfman, "Lincoln's Arithmetic Education: Influence on his life, Part II", *Lincoln Herald*. 68 (Fall, 1966): 108-120.
41. Abraham Lincoln, "Second Lecture on Discoveries and Invention," (February 11, 1859" in *The Collected Works* III, 356-63.

Printmakers Proclaim Freedom: The Emancipation in Engravings and Lithographs

By Harold Holzer

Several major and unexpected developments in the public career and physical appearance of Abraham Lincoln tested the responsiveness, spontaneity and artistic ingenuity of America's print portraitists in the years 1860-1865.[1] Engravers and lithographers were compelled to cope with a number of frustrations and surprises that complicated their efforts to meet the substantial public demand[2] for pictures of the Sixteenth President. One such development was Lincoln's startling issuance of the Emancipation Proclamation in 1862, not long after he had written a public declaration implying that emancipation would **not** be his immediate policy.

Enactment of an eventual emancipation policy by the Administration was certainly not totally unanticipated[3], yet the printmakers, whose task it would be to commemorate the event, had reason to believe it would not come when it did.[4]

Support for their assumption had been reinforced by an exchange of editorial views in the *New York Tribune* only a

Lincoln Herald

Vol. 79, No. I

Spring, 1977

Abraham Lincoln,/ 16th President of the United States./ From the Original Portrait by E. D. Marchant,/ Painted at the White House in 1863 And Now in the Union League of Philadelphia. Large folio engraving by John Sartain, published in 1864 by Bradley & Co., Philadelphia. For this print adaptation of an Edward Dalton Marchant painting, Sartain clearly identified as the Emancipation Proclamation the document which Lincoln leans upon. Lincoln National Life Foundation.

month before the proclamation was made public. In August, the publisher of the *Tribune*, Horace Greeley, had printed his open letter to Mr. Lincoln, "The Prayer of Twenty Millions," in which he pleaded for the immediate abolition of slavery.[5] In a written response published in the same paper a few days later, Lincoln had clearly rejected Greeley's demands, ascribing his greatest responsibility not to the eradication of slavery but to the preservation of the Union.[6]

"What I do about slavery and the colored race," Lincoln had asserted, "I do because I believe it helps to save the Union; and what I forbear, I forbear because I do **not** believe it would help to save the Union."[7]

He seemed to suggest in his argument that consideration of an emancipation policy was, for the time at least, out of mind. Yet all the while he apparently was devising just such a policy[8], having already drafted the proclamation with which to implement it.[9]

Abraham Lincoln Writing the Emancipation Proclamation, allegorical portrait painted in 1863 by David Gilmour Blythe (1815-1865). *Museum of Art, Carnegie Institute.*

Blythe, David G.

Drawer 19a

ARTISTS - R